MARVEL MAGAZINES

DOCTOR WHO MAGAZINE

Issue 243 ♦ 25th Sept 1996
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News, features, interviews and comic strip action!

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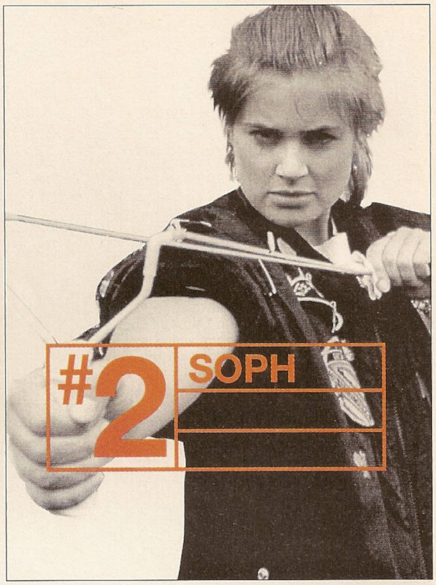

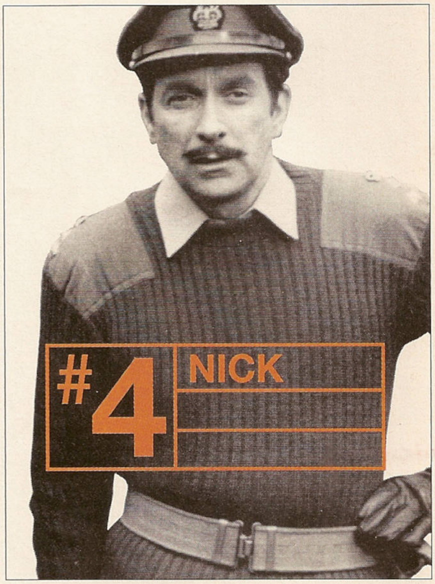

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HOTEL LEOFRIC, COVENTRY

From Dominitemporal Sevices and Doctor Who Magazine

Oh dear! Once again I have to start an editorial with an apology; this time for the absence of Paul McGann's Doctor from the comic strip, as advertised last issue. Unfortunately, our merciless and unrelenting four-weekly schedule put terrible pressure on a number of our regular contibutors; a pressure felt most keenly by our comic strip art-team, Martin and Bambos. Our desire to get things 'just right' on the strip, as in all aspects of the magazine, tends to slow us down and can sometimes put us in danger of actually missing our 'on sale' date! Noting that our contracts suggest we can get sacked for this, and given that we want Paul to have the top-notch *DWM* strip debut he deserves, we've given the lads a few more weeks to play with. Don't miss Part One of *Endgame* next month!

As a special one-off strip this issue, we bring you *Doctor Who and the Fangs of Time*, written and drawn by newcomer Sean Longcroft. Stepping outside the usual format of the strip, Sean allows the boundaries of fiction and reality to blur in a story looking at what it can be like growing up as a *Doctor Who* fan, which also fits in terribly well with our rather evangelical editorial tone of late! As this story is something of a break from the norm, we'd be delighted to hear what you think.

Many readers have also asked what has happened to *Fluid Links* and *The John Nathan-Turner Memoirs* of late. Well, both have been taking a short break for similar reasons to those above. Much like Michael Grade, we thought the gap between Seasons Twenty-Two and Twenty-Three seemed the perfect place for a 'hiatus'! The *Memoirs* return in Issue 245, when you can read about Eric Saward's resignation and the troubled production of *The Trial of a Time Lord*. Matthew Jones, meanwhile, has 'been away', finishing off his *New Adventure* and fulfilling a number of academic commitments, but will be rejoining *DWM* and *Fluid Links* next month.

What else is coming up? Well, Issue 244 celebrates 30 years of the Cybermen, with a number of special features and interviews. Also lined up for before Christmas is a fascinating, previously unpublished interview with a former producer, the late, and in my opinion, much underrated, Graham Williams. All this, and a smashing 250th issue waiting in the wings . . .

Gary

Editor **Gary Gillatt**
Assistant Editor **Scott Gray**
Designer **Paul Vyse**

Special Features

TEMPORAL ORBITS 34

First the Doctor says that you can't change history, *then* he does nothing else but. What kind of example is that to set your impressionable companions? So just what can and can't you do when travelling in time?

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Should auld acquaintance be forgot and never brought to mind? Not according to Frazer Hines, who chats to us about his adventures as Jamie McCrimmon.

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The new executive producer of *Doctor Who* shares his thoughts on Tricky Action Daleks, HG Wells and the trial of OJ Simpson . . .

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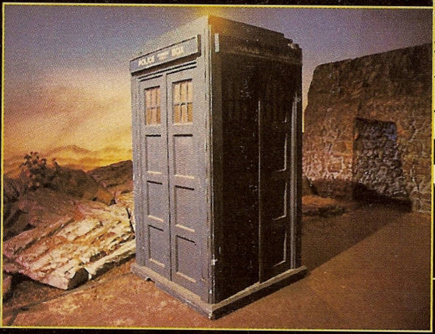
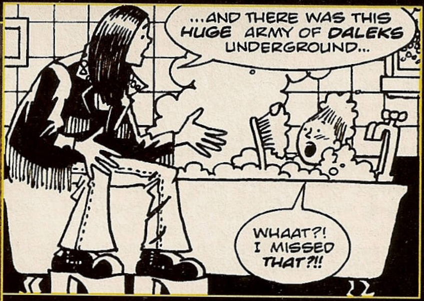
Derek Martinus, the director of, among others, *The Evil of the Daleks* and *Spearhead From Space*, talks to us about his life behind the camera.





...AND THERE WAS THIS HUGE ARMY OF DALEKS UNDERGROUND...
WHAAT?! I MISSED THAT?!!

Comic Strip

DOCTOR WHO AND THE FANGS OF TIME 14

Sean's been writing a *Doctor Who* story for 20 years, but can't seem to pull it together. Then help comes from an entirely unexpected source . . .

Regular Features

GALLIFREY GUARDIAN 4

Doctor Who news and information from around the world.

SHELF LIFE 21

Men made of clay, murder and flying machines on a strange alien world. Homosexuality, prostitution and crack dealers in the East End. This month, the *New* and *Missing Adventures* have got it all.

ARCHIVE 23

For 100,000 years the crew of the Minyan starship R1C have searched for the lost race banks of their people. Their quest leads them to the edge of the universe, and deep into the *Underworld* . . .

TIMELINES 31

With bouquets, brick-bats and Peter Miles.

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"Do not fight in here!" rages the Emperor Dalek as civil war breaks out on Skaro. *The Evil of the Daleks* reaches its powerful climax . . .

Thanks this issue to: Alan Barnes, Andrew Eaton, Frazer Hines, David Howe, Anthony McKay, Derek Martinus, Dominic May, Steve Merrit, Adrian Rigelsford, Philip Segal, Stephen James Walker, Martin Wiggins, Sue Wilson, BBC Books, BBC Video and Virgin Publishing.

Special thanks to: Cate Caruth.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to:
Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, England.
Entries must arrive by second post on 13th November 1996.

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Plans for the New Year suggest reasons to be optimistic

New *Doctor Who* for spring 1997?

Fans are still waiting for an official statement from either BBC Worldwide, Universal Television or Fox about the future of *Doctor Who*, but a busy schedule of new products from BBC Worldwide indicate a concerted push for *Doctor Who* in the spring of 1997.

It is understood that BBC Radio and the BBC Audio Collection, the division of BBC Worldwide which markets spoken-word material and archival radio material on cassette, are in the early stages of developing a new *Doctor Who* serial. The audio-adventures *The Paradise of Death* in 1993 and this year's *The Ghosts of N-Space* were popular successes on broadcast and sold very well on tape; Worldwide would hope to repeat that success. Tom Baker is favourite to take over the lead role from the late Jon Pertwee, working to a script from former TV *Doctor Who* script-editor Eric Saward; this is rumoured to be a story concerning the origins of the Cybermen. Confirmed information is limited at this stage, but it is known that actors have been approached concerning supporting roles in the serial.

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As reported last issue, BBC Worldwide's marketing departments for Video, Books and Audio have been merged, and it is intended that marketing and media activity for *Doctor Who* will be synchronised across the different ranges of products. There is evidence that planning for this is already taking place, as the radio play and a spoken-word version of the novelisation of the recent TV movie, read by Paul McGann, have been suggested at Audio. BBC Video has stated that they are likely to resume regular releases of old episodes early next year. BBC Books are gearing up for the simultaneous launch of up to three monthly ranges of *Doctor Who* fiction and a number of non-fiction titles in May.

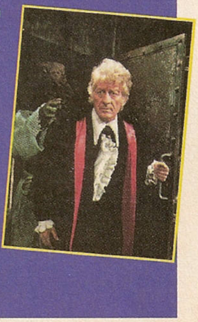
This almost unprecedented level of activity and merchandising within the BBC, all geared towards the early months of 1997, indicates a positive future for *Doctor Who* at Worldwide. However, the company has still not stated any commitment to further films or series for TV. Various national and regional newspapers, most notably the *Daily Mirror* of 26th July, have reported that the BBC has formally abandoned the programme due to the muted response of the American public to the Paul McGann film. These stories, generally passed in a 'chinese-whisper' fashion from newspaper to newspaper, are without official foundation, and the BBC has yet to make a formal statement of any kind. The film is likely to be repeated on BBC1 or BBC2 in the autumn, when the video will also receive an extra marketing push to secure further sales which have so far proved to be around a disappointing 40,000. Sales of the film to foreign TV companies have been very good, however, and the film secured a large audience on BBC1.

BBC Worldwide, or the BBC itself, may be prepared to 'go it alone' on future *Doctor Who* productions if Universal and Fox are unwilling to commit to the co-production partnership as established, or they may seek additional financial support elsewhere. With so many peripheral products being developed, it seems unlikely that they will squander the initial investment made in the first film, or the increased public awareness of the series it has generated. Paul McGann is understood to be busy with other projects until Christmas, but could be available for a new film if it followed the same January/February shooting schedule as the first.

Tom Baker:
the next radio Doctor?

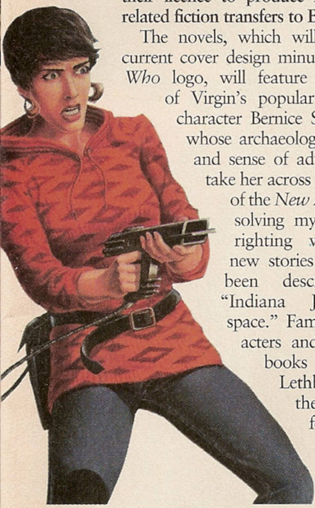
Competition!

Win a Jon Pertwee poster!



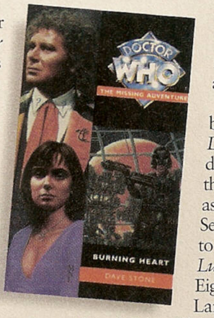
We have 15 posters of Jon Pertwee and a Sea Devil chum to give away, thanks to the generosity of Slow Dazzle Worldwide. To have a chance of winning one, all you have to do is tell us Jon Pertwee's full name. Send your answer to JUST PUPPETS, YOU KNOW, FOR CHILDREN at the editorial address on page three.

Bernice heads out on her own



Virgin Books is finalising plans for its range of Doctor-less *New Adventures*, the first of which is to be published in June 1996, the month after their licence to produce *Doctor Who*-related fiction transfers to BBC Books.

The novels, which will retain their current cover design minus the *Doctor Who* logo, will feature the exploits of Virgin's popular companion character Bernice Summerfield, whose archaeological training and sense of adventure will take her across the universe of the *New Adventures,* solving mysteries and righting wrongs in new stories that have been described as "Indiana Jones in space." Familiar characters and settings from the books – such as Kadiatu Lethbridge-Stewart and the People – will feature heavily, but there will be no direct references to the Doctor or other elements of the television series. Virgin hopes that the books will be popular with both fans of the established range, and newcomers who are not necessarily fans of *Doctor Who*. The first books are expected to be commissioned from regular *New Adventures* authors.



To ease the transfer of the books into this format, the *Doctor Who* logo will be dropped from the covers of the *New Adventures* as early as January, even though the Seventh Doctor will continue to 'star' until Marc Platt's *Lungbarrow* in April and the Eighth Doctor will feature in Lance Parkin's *The Dying Days* in May. This will help ease the acceptance of the new range by retailers and, possibly, help to measure reader loyalty to 'unbranded' books.

The cover to one of the last Virgin *Missing Adventures*, January's *Burning Heart* by Dave Stone, is shown here, featuring a painting by Alister Pearson.

Meanwhile . . .

◆ Doctor Who on laserdisc

A selection of seventies *Doctor Who* adventures are to be released on laserdisc in the UK by Encore Entertainment, under licence to BBC Worldwide. Full and unedited versions of the Jon Pertwee serials *Spearhead from Space* and *Day of the Daleks*, and Tom Baker's *The Ark in Space* and *Terror of the Zygons* will be available from October, with a recommended retail price of £21.99.

Stephen Hayes, managing director of Encore, told **DWM**: "*Doctor Who* is one of my all-time favourite series and this deal means that fans will be able to enjoy high-quality versions of these episodes in their original uncut format, and even watch the credits."

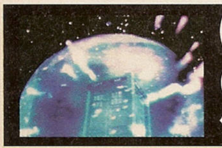
If these releases prove successful, the company hopes to offer more serials on laserdisc next year.

◆ Burning the cakes

In response to numerous enquires, we are sorry to inform readers that the *Doctor Who* Celebration Cake offered in a competition in our recent **Doctor Who Movie Special** unfortunately never made it into full production due to a fire at the factory of the manufacturers, Elisabeth the Chef. This news only reached us after the special went to press. Winning entrants to the competition will be offered an alternate prize.

◆ Convention update

Former Doctor Colin Baker, visual-effects designer Mat Irvine, stuntman Terry Walsh and documentary director Kevin Davies are among the guests due to attend the Cult TV convention in Peterborough on 25th - 28th October. Other non-*Who* celebrities will include Gil Gerard (*Buck Rogers in the 25th Century*), Norman Lovett (*Red Dwarf*) and Ed Bishop (*UFO*). For details send an SAE to Cult TV 1996, PO Box 1701, Peterborough PE1 1EX.



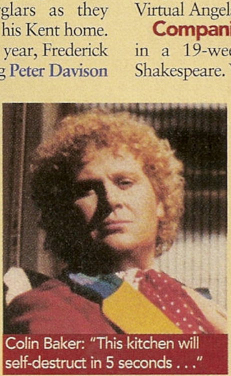
Outside the Spaceship

Obituary **Wolfe Morris**, who played Padmasambhava in *The Abominable Snowmen* (Episodes Two to Six), died on 21st July aged 71.

Doctors A memorial service for **Jon Pertwee** took place at St. Paul's, the actors' church, in London's Covent Garden on 1st August.

Tom Baker recently disturbed a gang of balaclava-adorned lawnmower burglars as they attempted to steal a machine from his Kent home.

Following the tour earlier in the year, Frederick Knott's *Dial M for Murder* starring **Peter Davison** as Tony Wendice has moved into London's West End at the Apollo Theatre where it is expected to remain until November. Tickets can be purchased on 0171 494 5070. The whole of the first series of *All Creatures Great and Small* featuring Peter as Tristan Farnon is now available on BBC Video. The last two tapes feature episodes written by Anthony Steven and Johnny Byrne and directed by Terence Dudley and Peter Moffatt.



Colin Baker: "This kitchen will self-destruct in 5 seconds . . ."

Colin Baker, Frazer Hines and *Remembrance of the Daleks*' Simon Williams are among the celebrities taking part in a new series of ITV quiz *Crosswits* which is being recorded in September. Colin has been voicing some kitchen advertisements on independent radio, the latest of which has a *Mission: Impossible* motif.

Sky One has ceased production of original children's programming which means that **Sylvester McCoy**'s Crudd in *Ghoul-lashed* has gone to meet his maker.

Night of the Big Heat, starring big-screen Doctor **Peter Cushing**, was shown recently on BBC1.

Theatre Doctor and part-time Cyberleader **David Banks** continues as Max in L!VE TV's soap *Canary Wharf,* and earlier in the year had a book about the life of his mother, *Not Somehow – The Story of a Christian Life in Nursing*, published by Virtual Angels Press.

Companions **William Russell** plays Claudius in a 19-week tour of *Hamlet* by William Shakespeare. William Russell joins a company that includes Colin George, Paul McCleary and John Sackville. It kicked off for a month at the Oxford Rose Theatre before moving on to: week commencing 27th August – Arundel Festival Theatre (Box office phone 01903 883474), w/c 10th Sep – Stirling MacRobert Arts Centre (B/O 01786 461081), w/c 17th Sep – Bury St Edmunds Theatre Royal (B/O 01284 769505), w/c 24th Sep – Taunton Brewhouse (B/O 01823 283244), w/c 1st Oct – Huddersfield Lawrence Batley Theatre (B/O 01484 430528), w/c 8th Oct – Hull New Theatre (B/O 01482 226655), w/c 16th Oct – Crawley The Hawth (B/O 01293 553636) and w/c 22nd Oct – Preston Charter Theatre (B/O 01772 258858). Dates for November will be published next issue.

Bernard Cribbins (big-screen Campbell) is one of the team captains of Radio 2's *The Comedy Quiz*.

Anneke Wills' co-starring role as undercover expert Evelyn McLean in the 1969/70 ITC series *Strange Report* was recently shown on Bravo. Gerald Flood appeared in one episode while another was written by Bill Strutton (*The Web Planet*).

Deborah Watling completed playing the Bronx Jewish Mother in Neil Simon's *Come Blow Your Horn* at the Summer Theatre, Frinton on 24th August, a production directed by her father Jack (Professor Travers).

Mark Strickson has been developing a project about kangaroos for Partridge Films which could take him temporarily back to Australia. He also has aspirations to become a presenter, although he intends to return to acting one day.

Further to **DWM** 241, **Sophie Aldred**'s children's ITV series *It's a Mystery* begins on 12th September at 4.40 pm for a 10-week run. Co-presented by Neil Buchanan, it will look at mind-boggling phenomena.

Producers The **Verity Lambert**-produced *Up For Grabs* by Kieran Prendiville (**DWM** 242) has been retitled *Lawless Men* and is intended as a six-part series for BBC1 about the fortunes of some Irish builders in 1960's London. Cinema Verity is also developing *Two Weeks With the Queen* for the big screen, a comedy about an Australian's coming-of-age visit to London, for Mel Smith to direct.

Script Editors **Douglas Adams** is among the contributors to *Cyberspace*, a new series about the information age, provisionally due on ITV around the end of November.

Writers **Malcolm Kohll** is one of the producers trying to get the finance together for *Sweet Bananas*, a romantic thriller budgeted at $4 million to be set in Iceland. *Dominic May*

Highland fling!

With 22 stories under his kilt, **Frazer Hines**, aka Jamie McCrimmon, holds the distinction of having appeared in more TV episodes of *Doctor Who* than any other companion – indeed, in more than four of the Doctors! Steve Lyons and Chris Howarth talked to him about his years as the "hairy-legged highlander" . . .

Making an appointment with Frazer isn't easy. Since his much-publicised departure from *Emmerdale* last year, he seems to have been working non-stop. "One of my main reasons for leaving *Emmerdale*," he confides, "was to do a play that I'd always wanted to do. It was called *Not Now, Darling* and I did that in Bournemouth for ten weeks in the summer, with Linda Lusardi and Colin Baker. Then I did a thing called *Expert Witness* for London Weekend Television; that should have come out in January this year, but they put it back to the spring. I play a murderer, a really nasty character, which will be good because people will see me in a different light. After that, I toured in *Doctor in the House* with Robin Asquith. We did 26 different venues and we only got one critic saying, 'How can Frazer and Robin play medical students?' I think that's because the stage takes years off you. If you're young at heart and your body language is young, you can appear young."

Acting has been a way of life for Frazer from an early age. "I used to do a Saturday morning class at Harrogate, dancing and singing, and then I auditioned for the Corona stage school and went there. I started at Corona when I was about seven or eight years old, and at nine I got my first job, which was in a film called *John and Julie*. I was about the four hundred and fiftieth citizen in a crowd scene. I did a few more of those, then I got one line in a film and then another line, and it just built up like that." One of Frazer's more substantial early film roles was in *X the Unknown* for the Hammer studios. "Anthony Newley was in that playing a cockney soldier," he recalls fondly, "and I had a scene with Dean Jagger, who was a major Hollywood star at the time and a very nice man. We were shooting one scene at about two o'clock in the morning, where myself and another boy thought this chap was turning into a vampire bat. My line was 'I'll wait for five minutes,' but just as I said it, an owl hooted, and I said 'Make that three minutes!' The director – who was Barry Norman's father, Leslie Norman – called 'Cut!' and fell about laughing. It ruined the take, of course, we had to shoot it again.

"My first TV was a children's thing called *Billy Bean*, which I did when I was about 10 years old. Then I did a film called *Hunting Town* for Shaun Sutton at the BBC, and then I became like a Shaun Sutton repertory player! We did *Run to Earth*, *Queen's Champion*, *Silver Sword* . . . Shaun was the Head of Children's Television at the BBC and he suggested me to play Jamie, so I owe a lot to him."

Doctor Who helped Frazer to make what is normally a difficult transition from being a child actor to playing adult roles. "I was in panto last year with a pal of mine, Larry Dann, who used to be in

Below: Jamie's first appearance in *The Highlanders*, threatening the Doctor (Patrick Troughton) and Polly (Anneke Wills) with Alexander (William Dysart).

Right: Jamie and Victoria (Deborah Watling) in *The Evil of the Daleks*.

Far right: Deborah Watling poses with a Dalek from the same story. Photos © BBC

The Bill, and we were talking about all the kids we used to know and wondering what had happened to them. I mean, at our time, there was myself, Larry, Richard O'Sullivan, Dennis Waterman, Francesca Annis, Susan George . . . there were quite a few actors who have been successful and kept going, but then when you think of how many were in the class, there were a lot who fell by the wayside. We were very fortunate."

Frazer's introduction to *Doctor Who* was an enjoyable one. "Hugh David directed *The Highlanders*, and he was a lovely man. He used to be an actor and he was very good, he was very much a listening director. There was a scene where Patrick Troughton and I were going to be hanged by the redcoats, so we had these nooses around our necks and you could just see our feet. They gave the order 'Take the strain' and I suggested that, when they said that, we should go up on tiptoe as if we're actually being pulled up a bit by our necks, which is what happens when they take the strain. Hugh agreed, so we did it at rehearsals, but Innes Lloyd said, 'Oh, I don't know if we can get that past at five o'clock in the evening.' In the end, though, they did keep it in."

Previous spread: Frazer Hines and Deborah Watling on the run from a "hairy beastie" as part of a special photocall for the *Radio Times* tenth anniversary *Doctor Who* special.

Right: The Doctor and Jamie from *Fury from the Deep*. Photo © BBC

Frazer wasn't told much about Jamie at first. "He was just a Highlander, a piper, that was all. I remember one of the Scottish actors said, 'Your name should be Jimmy, not Jamie,' but I said, 'No, I think Jamie's a much nicer name.' I also worked with Hannah Gordon in *The Highlanders*, she played the daughter of the Laird, and we both tried a proper Highland accent, which is very high, a bit like Janet in the original *Doctor Findlay's Casebook*. Of course, when I realised that I was going to be in the TARDIS for at least a year, I thought, 'Well, the majority of people watching this won't think that's a real Scots accent, and they'll maybe get bored with it after a while.' So I gradually changed accents to become more like what people know as a Scottish accent, like Billy Connelly's." Jamie's tartan changed as well. "I couldn't tell you what the one for the McCrimmon tribe really was," admits Frazer. "I assume that the tartan I wore in *The Highlanders*, which was red and black, was a McCrimmon, but that changed later on."

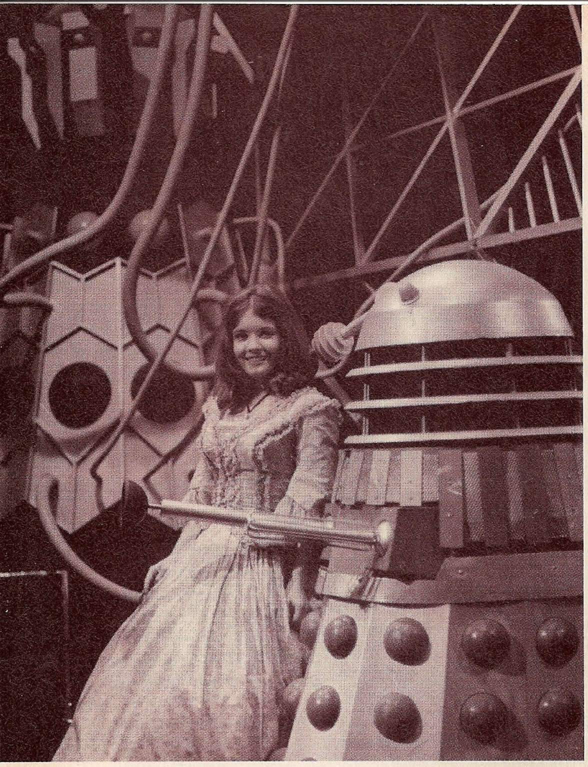
It wasn't until "about three episodes" into *The Highlanders* that Frazer was asked to stay on beyond that first serial. "I think it was in the back of Shaun Sutton's mind when he suggested me that it might happen, but nobody told me. They wanted to see what the audience reaction was first, and a lot of people did write in." Frazer was very keen to take the job, despite having turned down a regular part before. "I was in *Emergency Ward Ten* for about 18 weeks as a medical student and they did want me to stay on. At the time, though, I didn't want to get my feet cemented into a long-running soap opera, so I said no. But *Doctor Who* appealed to me because there was a different cast, a different monster, different sets and different costumes every few weeks. With *Emergency Ward Ten*, it would have been the same clothes, the same corridors and the same bedpans week in and week out."

It was this attitude which allowed Frazer to remain philosophical when his first story as a regular, *The Underwater Menace*, turned out to be less than a classic. "The budget wasn't very high at that time, and you knew going into it that every story wasn't going to be fantastic, with wonderful sets and everything. But I thought *Doctor Who* was a lot of fun and the acting was always very good. We had some wonderful actors coming in as guest stars, such as Wanda Ventham and Pauline Collins."

For the stars of *Doctor Who*, though, the TARDIS was becoming a little cramped. "They hadn't expected Jamie to be a regular character, so they hadn't written any lines for me in some stories. I started to share quite a few of Ben's lines; they could make them mine, so long as they weren't too technical for Jamie. I wasn't in *The Moonbase* much at all, though. I was knocked out by a Cyberman in Episode 1, and that was it for me! I just kept waking up, seeing a Cyberman, saying 'Oh, that's the phantom piper,' and blacking out again." *The Macra Terror* gave Frazer more to do, but in his opinion, it was another story spoilt by under-funding. "The Macra thing cost the price of a minicab, and it was rubbish. It couldn't move properly, it could only go up and down: if it had to grab somebody, that person had to throw themselves at it. You had to stick your hand in [mimics a claw-grabbing movement] and shout, 'Oh, it's got me!' It was a very colourful story, though. We had to wear those orange shorts and jackets, and it was the only time that Jamie got out of his kilt and into something totally different.

"*The Faceless Ones* was where we lost Anneke and Michael. I was sorry to see Anneke go because she was a very, very attractive lady. She looked marvellous, and I liked the idea of her being from the swinging sixties. The story was filmed at Gatwick Airport, which wasn't very big at the time, and was where we met Pauline Collins. We asked her to come and join us, but she wanted to go and

"They hadn't expected Jamie to be a regular character, so they hadn't written any lines for me in some stories."



"The Macra thing cost the price of a minicab, and it was rubbish."

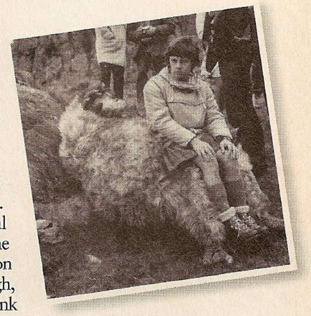
do other things." Frazer laughs and adds: "And her career has just gone downhill since!"

The loss of Anneke and Pauline was compensated for, however, by the arrival of Deborah Watling as Victoria. "She was beautiful," enthuses Frazer. "I'd seen her on television in a thing called *Puppy Love* with Simon Ward, and she was a stunning little girl. She was great fun to work with, too."

Debbie's debut story pitted Jamie against the Daleks, for the first and only time. "When they said it was the Daleks next, I was really looking forward to it. I wanted to ride in one and sit in one and fool around in one, and I did!" If Dalekmania was beginning to peter out, then Frazer saw no signs of it. "I thought it was a lovely story, especially when Marius Goring changed the brain of the Daleks and they became friendly and played trains with Patrick. Windsor Davies was in that one as well. I've just worked with Windsor on *Doctor in the House*, and he was reminiscing about playing a poacher who got croaked in that."

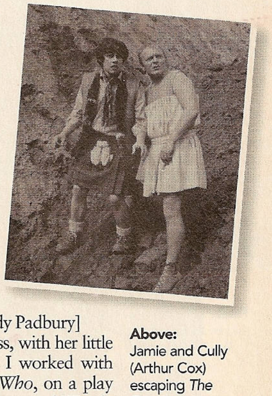
For the Doctor, Jamie and Victoria, the monsters just kept on coming. Next up were their most frequent foes, the Cybermen. "That's the one they found last year, isn't it?" Frazer made a point of watching *Tomb of the Cybermen* when it was released, and feels that it stands the test of time. "That was actually one of the stories when they allowed a bit of acting to come in. There was a lovely scene between Patrick and Deborah when they talked about her father and the past, and it was nice to have that. It was nice for Deborah to not just be screaming and shouting 'Oh, look behind you!'" The Yeti came up to bat next. "We shot the first Yeti story in Wales, up in Snowdonia. We were miles from anywhere, but wherever you film you can still get knotted handkerchiefs coming around the corner. We kept hearing, 'Oh, what are you doing up here?' It was very cold, as well. For my close-ups, I put on a pair of fireman's trousers and tucked my kilt into them because I was freezing." The weather also hindered *The Abominable Snowmen*'s eponymous adversaries. "The Yeti were trying to chase us and finding that they weren't able to climb up the hills. They were just sort of walking in one spot until they slid and rolled all the way down." *The Ice Warriors* were scarcely more manoeuvrable, even indoors. "Bernard Bresslaw was really the first Ice Warrior – he sort of set the standard for the way they moved and spoke – and it was fun to do the scenes that he wasn't in, because the only way he could sit down was for someone to get a huge pole, a shooting stick, and ram it up his backside so he could lean backwards. If we were trying to do a take and he was there resting, we'd get the giggles very easily.

Below:
Frazer relaxes during the filming of *The Abominable Snowmen*.
Photo © BBC



"*The Enemy of the World* was the one where Patrick played both parts, wasn't it? I don't think they actually met though, I think they avoided that. That was supposed to be set in Australia, but we filmed it in Maidenstone, in a chalk pit." Frazer has more fond memories of the following story, *The Web of Fear*, particularly as he has recently watched the remaining episode again. "I thought it was very good, especially the set. Originally, we wanted to shoot it in the real underground, between about two and five in the morning when it was switched off, but London Transport said no. The sets they built, though, were marvellous, really very good. I used to think the Yeti were too cuddly, but when I saw the scene where it came alive and roared and killed this guy, I thought it didn't look cuddly at all. John Levene played one of the Yeti – I think that was his first episode – and he had problems because the costumes were really hot in the studio. They used to take their heads off and just wear pyjamas underneath, they were very, very sticky. I remember asking John if he was all right and he said 'No, I'm a sweaty Yeti.'" *The Web of Fear* also introduced a character who was going to make a considerable mark on *Doctor Who*. "Originally, Nick Courtney was just playing an ordinary captain, and then David Langton went off to do something else so they promoted everybody, and look what it's done for Nick! He's made a career out of the army!"

There were some more immediate changes on the way, as Victoria bowed out in *Fury from the Deep*. "I think Debbie had just had enough of screaming, and that was it. She wanted to do other things too, and maybe her agent, like mine later on, was saying, 'It's about time you did something else.' We were very sorry to see Debbie go, but then very glad when Padders [Wendy Padbury] turned up, because Wendy was a lovely little actress, with her little elfin face, and she was great fun to work with. I worked with Padders again about a year after I'd left *Doctor Who*, on a play called *Seasons of the Year*. It was about an old house and Wendy was one of the Victorian mistresses while I played Jethro the stable lad." Frazer considers that the changeover did little to alter the chemistry between the three leads. "We were very fortunate with all the ladies who came in. We had a great time with all of them, even with Pauline Collins who just stayed for that one story."



Above:
Jamie and Cully (Arthur Cox) escaping *The Dominators*.
Photo © BBC Video

Moving on . . . "I thought *The Dominators* was a good story. The Quarks were very inventive, with those little schoolboys running around inside the machines. I don't think the other lads enjoyed it quite so much though, having to run around in those

Above:
Frazer Hines and Patrick Troughton oblige adoring fans with autographs during the filming of *The Invasion.*

Below:
Jamie in the first of his late encounters with the Doctor, here with Zoe (Wendy Padbury) and the Doctor in *The Five Doctors.*
Photos © BBC Video

flimsy little dresses. Brian Cant was one of the Dominators, as was Ken Ives - he ended up married to Marti Caine, and he turned to directing - and, of course, Ronnie Allen."

Not surprisingly, Frazer recalls little of the following story, *The Mind Robber*, as he contracted chicken pox and had to miss much of the action. "I turned up for rehearsals on Monday and I had the spots, and by Tuesday they were worse. I rang up and said I couldn't come in and they quickly did a rewrite. The Doctor had to reassemble Jamie, but he gave him the wrong face. They got Hamish Wilson, who I think is now head of BBC Drama at Radio Scotland, to play him. Then the chicken pox went after a week, so finally Jamie got his face back. Luckily, it was a very surreal story. If it had been one of the straightforward ones, I don't think we'd have been able to get away with it, but because we had Gulliver and things like that in *The Mind Robber*, it worked."

The Invasion was next. "That's the one with Kevin Stoney, who was a lovely actor and a very nice man as well. We shot that at the Guinness factory in North London, and we had a great Guinness lunch. Luckily, Patrick and I only had one thing to do after lunch. We had to do one look around a corner, and we couldn't manage it because every time we looked around the corner, we fell over. We'd had too much falling-over water, but it was only because we had no dialogue, that's the only reason we did it." Frazer cites *The Invasion*'s protagonists as his favourite monsters. "I always thought the Cybermen were the most frightening, because they were always very, very tall actors and you couldn't see their faces at all. They just had slits, so they couldn't really show any emotion. The wardrobe department were always trying to improve on the last lot, as well. I think they just got better and better as they went along, and those latter versions were very good. The Ice Warriors were similar, but there you could see more of the face; with the Cybermen, it was just these voices."

There seems little doubt about Frazer's least favourite monsters - and his least favourite story to boot. Describing *The Krotons* as "dreadful," he fondly recalls an unused script from the same period: "The Doctor and his companions landed on a planet which was completely governed by women and where all the men were slaves. It was a very comedic script. I remember that Jamie had to dress up as a woman to get out of the prison, because the Doctor said, 'You're the only one with the legs for it, and you're used to wearing a skirt.' I think it was Derrick Sherwin or Peter Bryant, the producer at that time, who knocked the idea on the head. But because they'd thrown that one out, they were short of a story, and somebody found *The Krotons*. We used to call it 'The Croutons', because we were in the soup doing it! They were dreadful monsters, they were like cardboard cut-outs, and it was a horrible story. Then, years later, on *The Two Ronnies*, they had a serial called *The Worm That Turned*, starring Diana Dors and set on a world governed by ladies in black leather and hotpants. I thought, 'Wait a minute, that's our script!' Someone else had got it and turned it around for *The Two Ronnies*."

Frazer enjoyed himself more on the following story, *The Seeds of Death*. "There's a scene in one episode when Wendy's inside the base and Patrick's outside, covered in all this foam and hammering on the door. Wendy opened the door and Patrick was supposed to run in and close it, but he just slid in and fell over. Wendy burst out laughing and closed the door herself, and they left it in. I couldn't believe it! If you look at that scene now, you can see that Patrick slides in and Wendy just laughs at it."

Frazer has nothing to say about the apparently easily-forgettable *The Space Pirates*, so we quickly find ourselves at the end of his era. "I enjoyed doing *The War Games*," he says, "because I got to ride a horse and we fought the cavalry and the Romans. It was nice to go back in time a bit, because they'd stopped meddling with history and we hadn't really been back in time in any of our stories. At least we got the chance to do something a bit different." When asked if he thought 10 episodes was too long, Frazer jokes, "No, because we got paid for 10 episodes!" More reflectively, he adds: "Well, maybe we could have lost one or two, but because all three of us were leaving, they wanted to make sure we went out with a good story, not just with a four-episode thing, which was nice." *The War Games* was unusual for its time as it featured no monsters. "No, except for the rats! We were filming at Brighton rubbish dump and there were rats all about."

Right:
Frazer in his second return to the series, *The Two Doctors.*

Far right:
The cast of *The Two Doctors* (Colin Baker, Patrick Troughton, Frazer Hines and Nicola Bryant) rehearse a scene on location in Seville.
Photos © BBC Video

"I'd would like to have worked with Jon Pertwee as the Doctor, we would have had some fun."

Frazer's reason for leaving *Doctor Who* was simple enough. "We were all enjoying it so much that I didn't want to go, but my agent was on at me all the time, saying, 'You must do other stuff.' If it hadn't been for that, I think I might still be there now!" He has no knowledge of the much-mooted third Yeti story which was to have written Jamie out of the series; however, he was given the option of staying on alongside Jon Pertwee's Doctor. We wondered if he had considered this?

"No, I was always leaving. In fact, I was going to leave about three months earlier, before Patrick, but when I told him, he said, 'No, wait, I'm going to leave at the end of my contract so we can go together.' Then Padders said, 'You're not leaving me on my own,' and so we all went."

In those days, it was unusual for a companion to be allowed to stay on for so long. By becoming one of *Doctor Who*'s most popular characters, however, Jamie bucked that trend. "I think people could relate to Jamie because he was a heroic chap," considers Frazer, "always leaping to the defence of the ladies. He wasn't very knowledgeable either, not like most young people nowadays who are computer whizzkids. He wasn't stupid, though. He was just a typical 1740s dumb Highlander, self-taught, and that's how he would be. I liked the humour that Jamie could bring into the programme. John Nathan-Turner let me bring a lot of that humour into *The Two Doctors*. I added a lot of stuff, and John would look at it and say, 'You little bugger . . . oh, all right, yes, I'll let you do that, go on then.'"

Frazer made two return visits to *Doctor Who*. For *The Five Doctors*, however, his commitments to *Emmerdale Farm* precluded any substantial involvement. "I was supposed to appear all the way through the story with Patrick and the Brigadier, but I'd just had time off from *Emmerdale* to appear in pantomime, and Yorkshire wouldn't release me again. John Nathan-Turner said, 'Look, if you do get any days off, just give me a ring.' I got two days off, I rang him and he said, 'Get down here.' We rehearsed it on the Wednesday, shot it on the Thursday and Patrick and I giggled the whole way through. JN-T said that it was like he'd put me, Patrick and Wendy into a prop cupboard in 1969 and brought us out and dusted us off 16 years later. He asked if I'd like to do some more and I said I'd love to, so they wrote me into *The Two Doctors* and I made sure I was going to have plenty of time off to film it."

"We were supposed to do *The Two Doctors* in New Orleans. I was looking forward to that because I've always wanted to go to New Orleans, but something happened at the last minute and we went to Seville instead. That was great, though. At the time, I was very low and I met this wonderful Spanish girl called Mercedes and fell in love with her. The only trouble was that she was married to somebody over there. When she finished with him, she came over to England for a while to see me. In the end, she wanted to live in Spain and I wanted to live here, so it didn't work out – but it was lovely, and just at that time, I needed it." Frazer recalls that Victoria was to have appeared in the story, "but I don't think Deborah wanted to do it. I think she said, 'No, been there, done that.' We had great fun, though, with Colin Baker and Patrick. Colin, I thought, made a good Doctor. I'd would have liked to have worked with Jon Pertwee as the Doctor though, we would have had some fun."

Frazer also became one of the very select group of *Doctor Who* stars to have released their own records based on the series. *Who is the Doctor?* was written by Les Reed and Barry Mason who, as Frazer is quick to point out, had had enormous success with Tom Jones' hit *Delilah* and *The Last Waltz* for Engelbert Humperdinck. "Barry Mason and I used to play football together with the Showbiz Eleven and he agreed to write a song for me. *Delilah* and *The Last Waltz* had both become million-selling hits, so I thought I was going to be a millionaire pop star, but my single only sold about 5000 copies. It was nice to go out on the road as a pop singer, though. I toured with David McWilliams and Malcolm Roberts, doing one-night stands and flogging our records. It was good fun to do that, but it never developed. We recorded four records altogether but, because the first one wasn't a hit, we didn't go ahead with them. It's a shame, because one of the other tracks, *A Little Man*, was a really good number."

Latterly, Frazer has become best known for his role as *Emmerdale*'s Joe Sugden. After many years in the soap, however, he decided to call it quits. "I did leave once before, because I had got married and my wife was living in London and it was just such a hard grind down the M1 every Friday night. Then I lost my wife and mother in the same year and Sheila Mercer, who played our screen mother, rang up and said, 'You're not having a lot of luck, dear, are you? Why don't you come back to your other family?' I went back for six months and ended up staying for six or seven years, because time went very quickly. Eventually, I just thought, 'Right, that's it, I've got to leave!'"

Frazer was disappointed, however, by the later decision to let Joe die off-screen. "Why harm the loyal viewers by killing someone they loved? It's not as if he was an embarrassment: he wasn't living in the village, with everyone saying, 'Where's Joe tonight?' all the time and running out of excuses. He was in Spain and they could have left him there. And maybe in 10 years it might have been nice for a new producer to have somebody in abeyance. They were going to kill off Amos years ago, when he left – and he left for good, he shaved his whiskers off on the *Wogan* show and said, 'That's it, I'm going!' – but they kept him alive and he's back now, so who knows? And I'd always said to them that if anything happens, if there was a relative's funeral and my character ought to have been there, then whatever I was doing, I would have come back for that. At 'my' funeral, there was no Matt and no Dolly, and I think that's where soaps sometimes lose their credibility."

When we spoke to Frazer in April, he had recently come out of pantomime and was enjoying a brief respite from acting. "I could have done a play straight after pantomime, but I turned it down. I've got a stud farm and I wanted to concentrate on that for a bit. I've tried to build the stud up so I can make a living out of it and not have to take the next acting job which comes along just to pay the mortgage."

Frazer isn't about to retire from acting altogether, however: "If a nice job does come along, then I'll take it," he promises.

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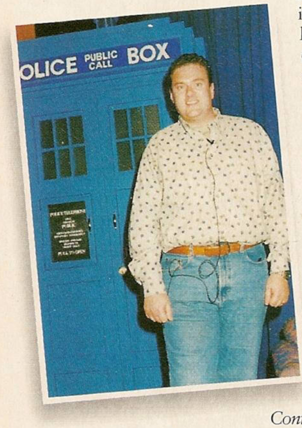
Above:
Jamie in the TARDIS, in *The Two Doctors.*
Photo © BBC Video

Philip Segal was born and raised in Essex before his family emigrated to San Diego, California, in 1974. He is now joint head of Lakeshore Television, a production company developing new projects for Paramount. A life-long *Doctor Who* fan, he successfully lobbied the BBC to allow him to produce a new *Doctor Who* TV film. The result, starring Paul McGann as the Doctor, hit the TV screens of the world earlier this year.

Can you remember your first kiss?
Yes, I can, very clearly! I was 12 years old and the young lady in question was called Sarah. It was on a beach at Southend. But that's all I'm prepared to say!

Where is the worst place that you have ever stayed a night?
I would have to say it was in a rough youth hostel in Paris. I went around Europe with a friend when I was eighteen – we spent three months wandering about with our backpacks. We spent the night in this hostel in Paris, and they took our passports. Every morning you had to perform a chore – cleaning the dormitory, cooking or something – to pay for your keep before they would be willing to give you back your passport. My chore was to clean the toilets! I was in a bad mood, so I refused and they wouldn't let me have my passport! I thought I was perfectly justified in being argumentative because during the previous night night I'd woken up itching, and found a load of cockroaches crawling on my arm! It was unbelievable. I don't like Paris!



Do you follow a soap opera?
No, sorry, I don't. My life's too short for that!

What book are you reading at the moment?
I just finished Christopher Darden's *In Contempt*. It's very good – a very interesting story. Christopher Darden was the black attorney in the OJ Simpson murder case. He's a little bitter – and I think perhaps that's understandable because I always thought myself that the trial didn't have the right outcome – but it's fascinating stuff nonetheless. He blames the system, and he has come to think that the jury selection system doesn't work anymore. He believes that the jury in that trial were totally in favour of Simpson, regardless of how much evidence would be presented against him. He thinks that there was no way those people were *ever* going to convict Simpson.

Who would you most like to meet?
I would love to have been able to meet the novelist HG Wells. I love his writing and, as a boy, his work had a great influence on me. I read a lot of his stuff and that of Jules Verne. My grandfather had quite a few first editions of their books; leather-bound copies of Dickens, Verne and Wells. I would sit in his room, reading these wonderful books and be completely captured by Wells' fabulous imagination.

What items do you always carry with you?
Are you going to lure me down an alley and mug me? You won't get much! I have a bag with my Apple Mac laptop computer in it which I use every day on my way into the office. There's also a flask my wife gave me with Cognac in, and a handy penknife – all in this bag.

What is your earliest memory?
That's one of throwing a metal plane down the stairs at my then home in Westcliffe. Boy, do I need an analyst!

Would you leave everything to travel through time and space with a complete stranger?
Yes, I would, in a New York second. I'd go straight back to Victorian England – Not just because of HG Wells but also to visit the Titanic – I'm a terrible Titanic buff, I'm absolutely fascinated by it.

How often do you have your hair cut?
My hair grows extremely quickly, so I have to get it cut about every four weeks.

If you could swap places with a member of the opposite sex for a day, who would you be?
I think I'd like to be the CNN anchor-woman Christianne Amanpour – I think she's magnificent, a very daring journalist. Every day is an adventure for her and she's got great insight into the world. Her reports on CNN are amazing because she's so brave. She's on that very short list of people who have said they are willing to die. At my production company we're actually developing a movie about her at the moment.

What is the most frightening movie you've ever seen?
I was always bothered by *The Exorcist* and I loved the first *Halloween* film, but the most frightening one I've seen was the first twenty-five minutes of *When a Stranger Calls*. It's a fascinating movie about a babysitter – it scared the daylights out of me and I loved it!

What is your most treasured possession?
That's a very tough question. I would have to say it was my son, if you're talking broadly about what I treasure most in my world. If, however, you're talking about material things, than I'd say it was probably that leather-bound set of first editions, which my grandfather left to me when he died.

Which classic film would you most like to have worked on?
No question about that, it has to be Hitchcock's *Rebecca* with Vivien Leigh and Laurence Oliver.

What do you see: a glass half-full of water or a glass half-empty?
By necessity almost, as a producer, I will always see the glass half-empty. In my non-working life, I'd like to think I see it half-full, but even then I'm not too sure! I'm a sort of pessimistic optimist – a fatalist. I believe will be, will be. Sometimes things happen for a reason, sometimes they don't. How's that for a non-answer?

What makes you angry?
Stupidity.

What was your favourite toy as a child?
Well, appropriately enough it was actually one of those Louis Marx 'Tricky Action' Daleks. Sadly, it was long gone by the time we moved to America but only recently Marx sent me a brand new one! It was very nice of them.

POLICE PUBLIC CALL BOX

Do you like your own name?
For many years I never did, but eventually it began to grow on me. I always thought it was very boring, but I've never thought of changing it. When my son was born, my wife and I decided that we wanted to go for a far more interesting name, so we called him Noah.

Where would you most like to have a picnic?
In the grounds of the palace of Versailles, with everyone wearing the period costume of the reign of Louis XIV.

Have you ever asked for an autograph?
I think so, but only once. Yes! I asked Paul Newman for his autograph and he turned me down – he said he didn't give them.

Is there life after death?
Yes I think so. I'd like to believe so – I'd like to believe that we go on to a better place. Anything must be better than this!

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POLICE PUBLIC CALL BOX

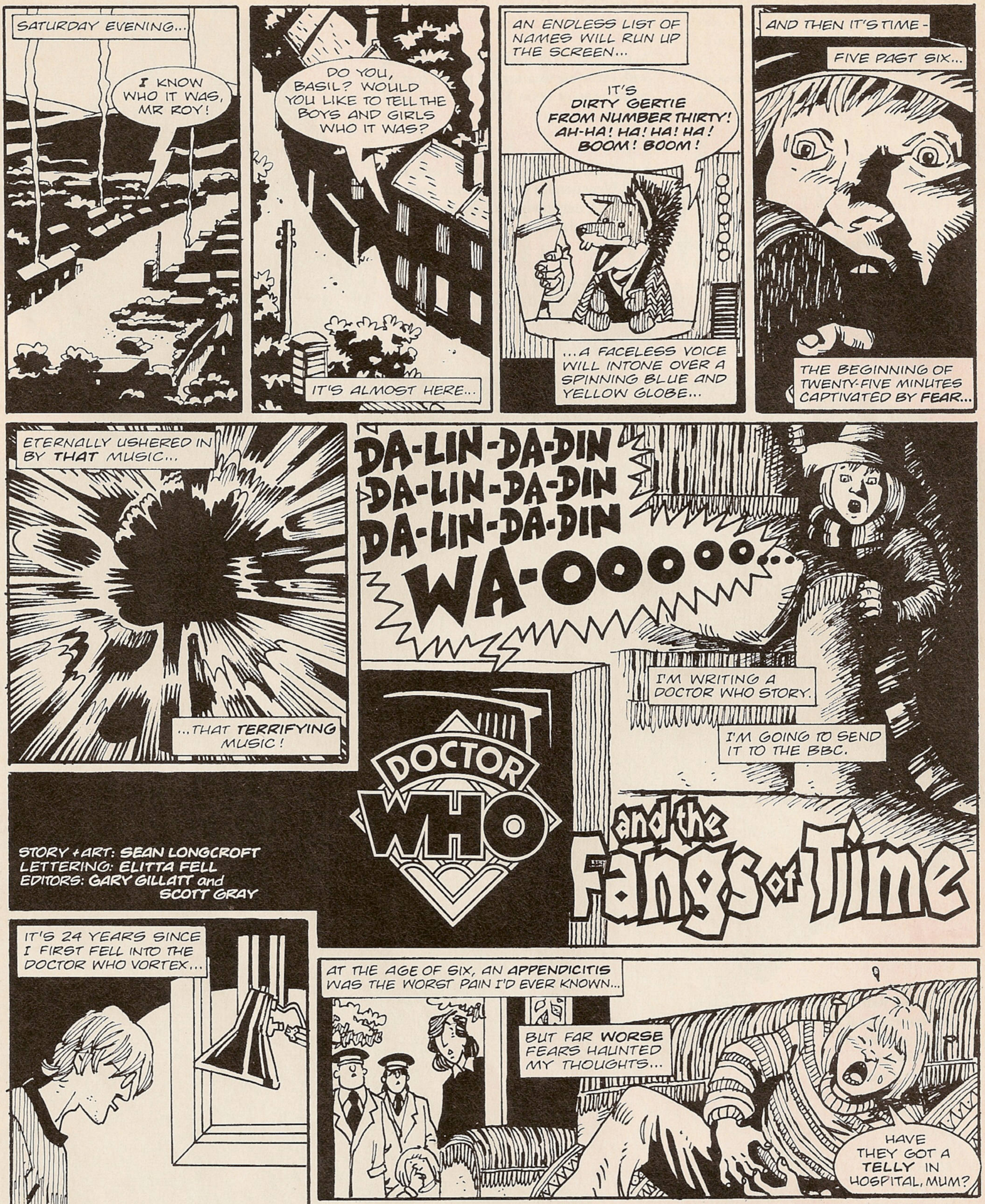
The TARDIS tin contains fifty soul-searching, bizarre and downright trivial questions. Each celebrity must answer twenty randomly selected queries . . .

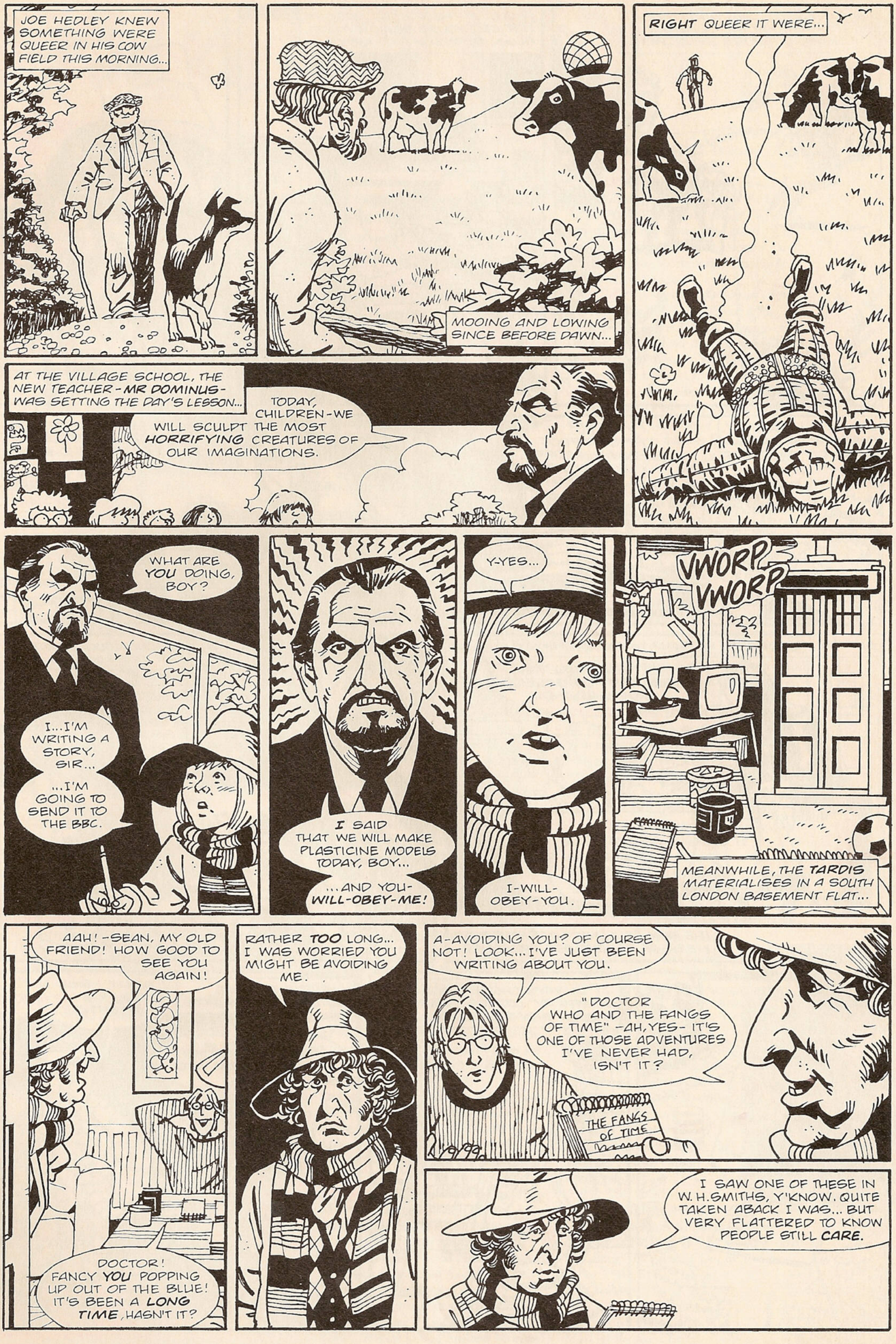
Out of the TARDIS!

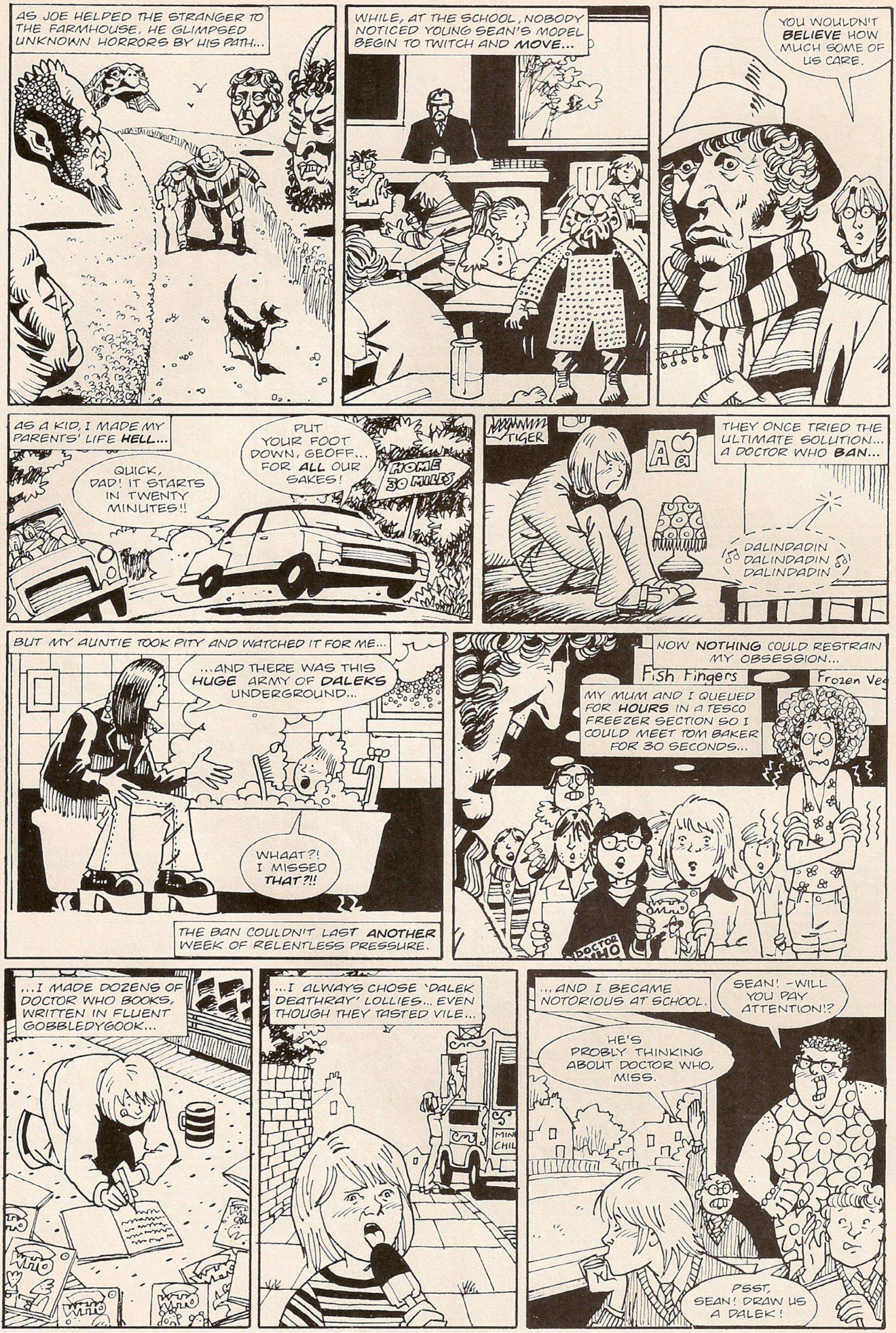
Interview by
Gary Russell

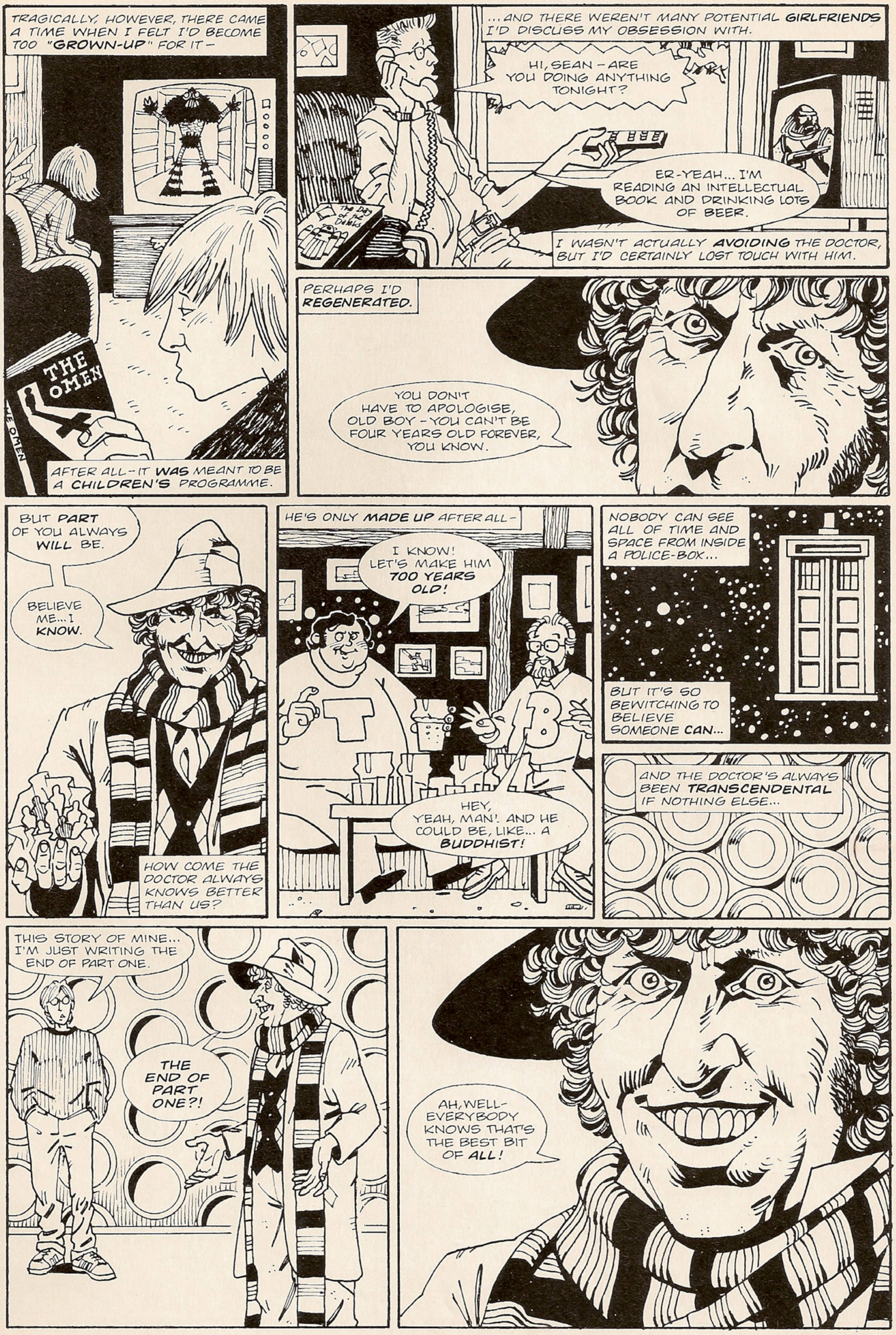
Questions
devised by
John Ainsworth and
Lee Mansfield

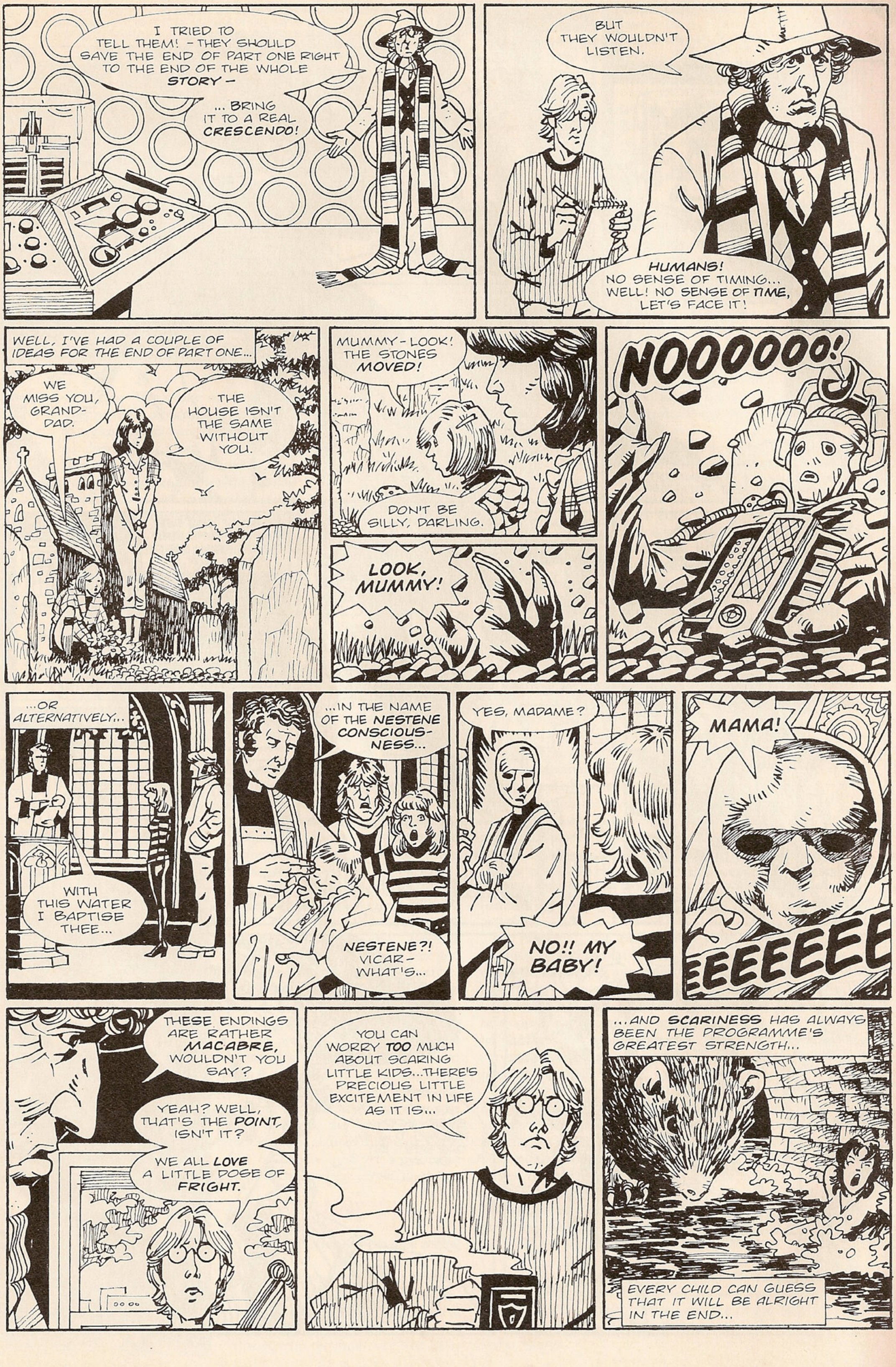
Photography by
Robin Prichard

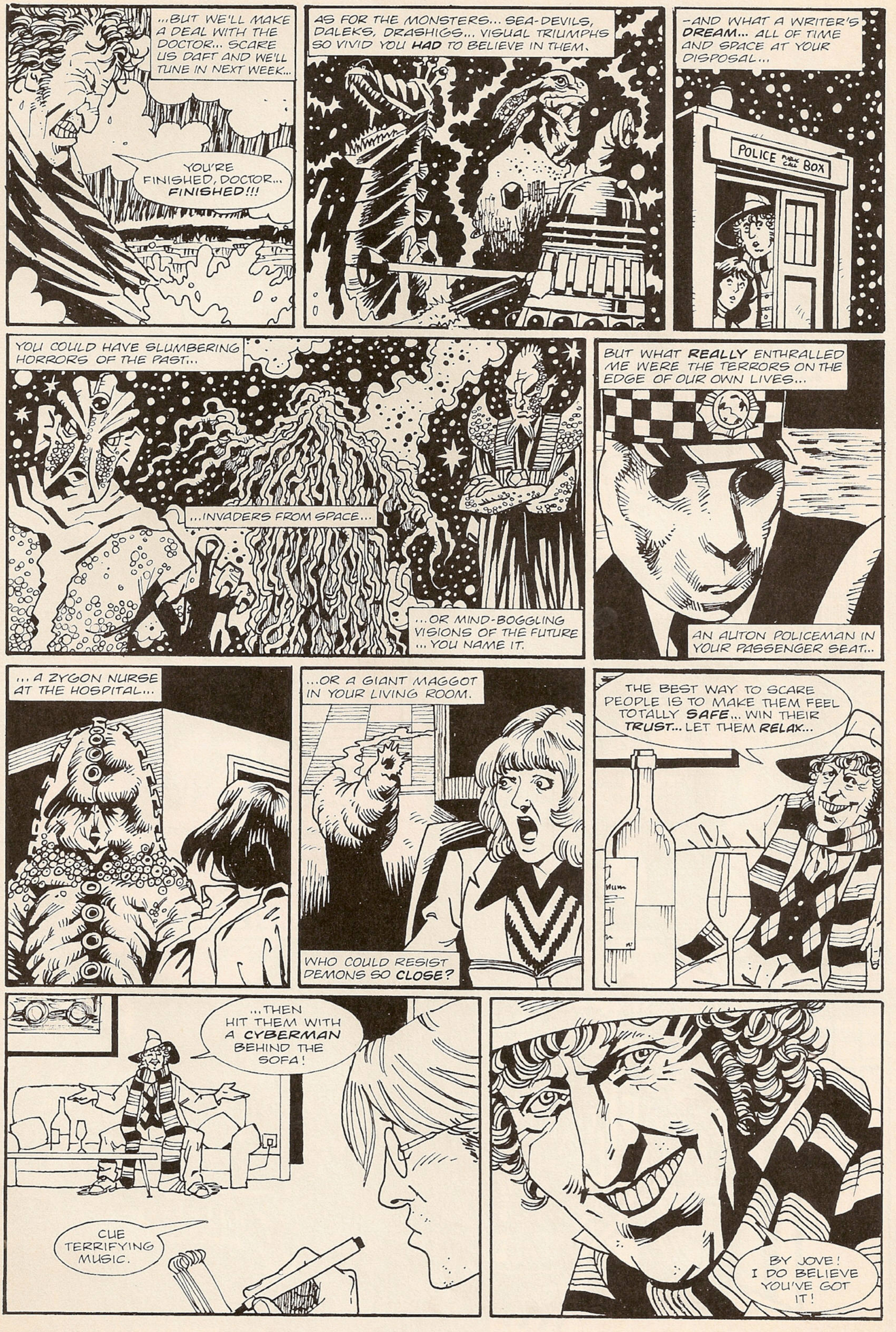

SATURDAY EVENING...
I KNOW WHO IT WAS, MR ROY!
DO YOU, BASIL? WOULD YOU LIKE TO TELL THE BOYS AND GIRLS WHO IT WAS?
IT'S ALMOST HERE...
AN ENDLESS LIST OF NAMES WILL RUN UP THE SCREEN...
IT'S DIRTY GERTIE FROM NUMBER THIRTY! AH-HA! HA! HA! HA! BOOM! BOOM!
...A FACELESS VOICE WILL INTONE OVER A SPINNING BLUE AND YELLOW GLOBE...
AND THEN IT'S TIME -
FIVE PAST SIX...
THE BEGINNING OF TWENTY-FIVE MINUTES CAPTIVATED BY FEAR...
ETERNALLY USHERED IN BY THAT MUSIC...
...THAT TERRIFYING MUSIC!
DA-LIN-DA-DIN DA-LIN-DA-DIN DA-LIN-DA-DIN WA-OOOOO...
I'M WRITING A DOCTOR WHO STORY.
I'M GOING TO SEND IT TO THE BBC.
DOCTOR WHO
and the Fangs of Time
STORY + ART: SEAN LONGCROFT
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT and SCOTT GRAY
IT'S 24 YEARS SINCE I FIRST FELL INTO THE DOCTOR WHO VORTEX...
ALTHOUGH BACK THEN I ALWAYS HID MY EYES OR RAN OUT SCREAMING...
AT THE AGE OF SIX, AN APPENDICITIS WAS THE WORST PAIN I'D EVER KNOWN...
BUT FAR WORSE FEARS HAUNTED MY THOUGHTS...
HAVE THEY GOT A TELLY IN HOSPITAL, MUM?
I NEEDN'T HAVE WORRIED...
WAAAH! I WANT MY RABBIT!
SHUSH! DOT-GEROO'S ON!
ALMOST A LIFETIME LATER... I'VE FINALLY GOT SOMETHING TO SHOW THOSE NICE PEOPLE AT THE BBC...

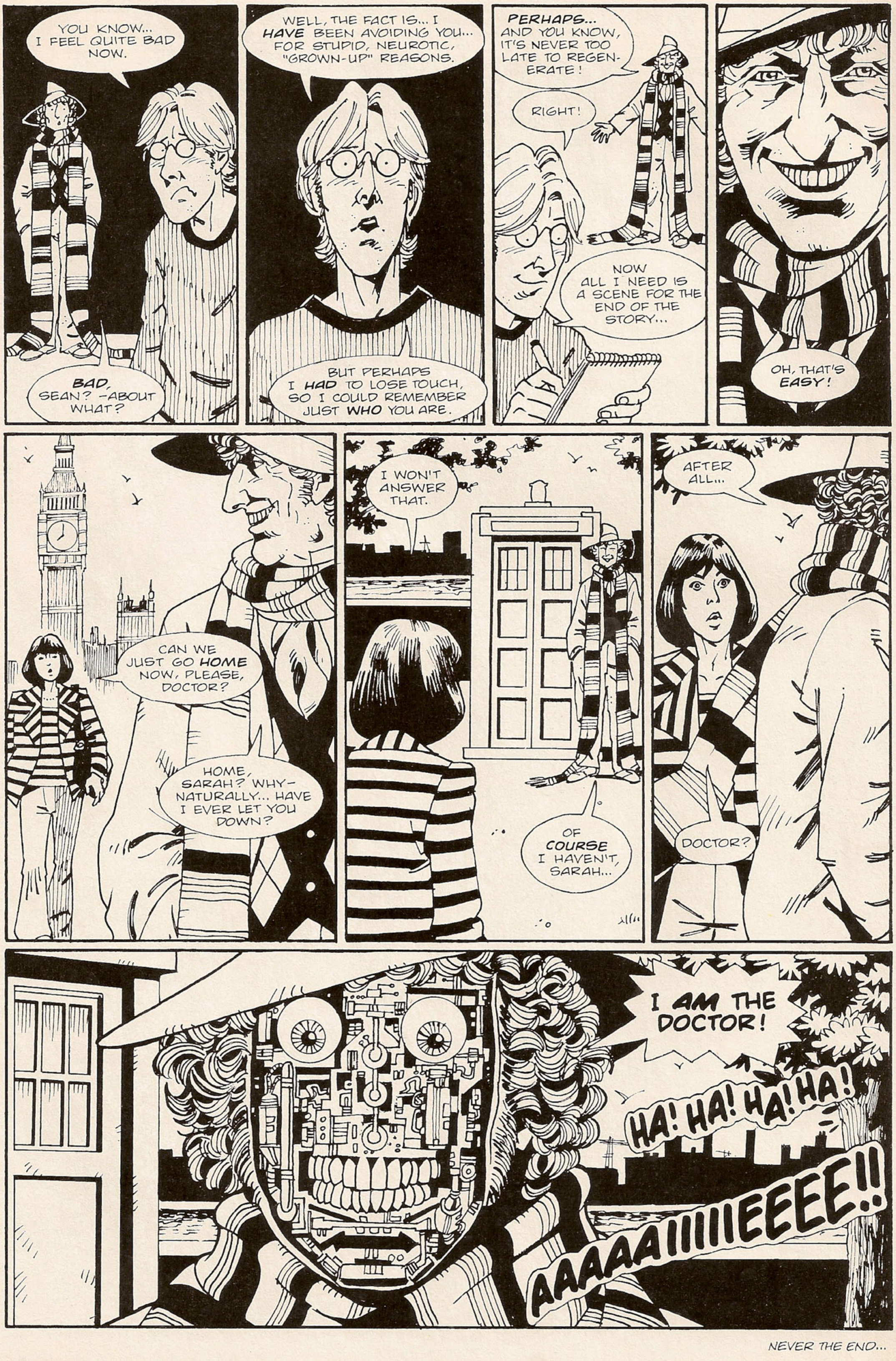

JOE HEDLEY KNEW SOMETHING WERE QUEER IN HIS COW FIELD THIS MORNING...
MOOING AND LOWING SINCE BEFORE DAWN...
RIGHT QUEER IT WERE...
AT THE VILLAGE SCHOOL, THE NEW TEACHER - MR DOMINUS - WAS SETTING THE DAY'S LESSON...
TODAY, CHILDREN - WE WILL SCULPT THE MOST HORRIFYING CREATURES OF OUR IMAGINATIONS.
WHAT ARE YOU DOING, BOY?
I...I'M WRITING A STORY, SIR...
...I'M GOING TO SEND IT TO THE BBC.
I SAID THAT WE WILL MAKE PLASTICINE MODELS TODAY, BOY...
...AND YOU - WILL - OBEY - ME!
Y-YES...
I - WILL - OBEY - YOU.
VWORP VWORP
MEANWHILE, THE TARDIS MATERIALISES IN A SOUTH LONDON BASEMENT FLAT...
AAH! - SEAN, MY OLD FRIEND! HOW GOOD TO SEE YOU AGAIN!
DOCTOR! FANCY YOU POPPING UP OUT OF THE BLUE! IT'S BEEN A LONG TIME, HASN'T IT?
RATHER TOO LONG... I WAS WORRIED YOU MIGHT BE AVOIDING ME.
A-AVOIDING YOU? OF COURSE NOT! LOOK... I'VE JUST BEEN WRITING ABOUT YOU.
"DOCTOR WHO AND THE FANGS OF TIME" - AH, YES - IT'S ONE OF THOSE ADVENTURES I'VE NEVER HAD, ISN'T IT?
THE FANGS OF TIME
I SAW ONE OF THESE IN W.H.SMITHS, Y'KNOW. QUITE TAKEN ABACK I WAS... BUT VERY FLATTERED TO KNOW PEOPLE STILL CARE.


AS JOE HELPED THE STRANGER TO THE FARMHOUSE, HE GLIMPSED UNKNOWN HORRORS BY HIS PATH...
WHILE, AT THE SCHOOL, NOBODY NOTICED YOUNG SEAN'S MODEL BEGIN TO TWITCH AND MOVE...
YOU WOULDN'T BELIEVE HOW MUCH SOME OF US CARE.
AS A KID, I MADE MY PARENTS' LIFE HELL...
QUICK, DAD! IT STARTS IN TWENTY MINUTES!!
PUT YOUR FOOT DOWN, GEOFF... FOR ALL OUR SAKES!
HOME 30 MILES
TIGER
THEY ONCE TRIED THE ULTIMATE SOLUTION... A DOCTOR WHO BAN...
DALINDADIN DALINDADIN DALINDADIN
BUT MY AUNTIE TOOK PITY AND WATCHED IT FOR ME...
...AND THERE WAS THIS HUGE ARMY OF DALEKS UNDERGROUND...
WHAAT?! I MISSED THAT?!!
THE BAN COULDN'T LAST ANOTHER WEEK OF RELENTLESS PRESSURE.
NOW NOTHING COULD RESTRAIN MY OBSESSION...
Fish Fingers
Frozen Veg
MY MUM AND I QUEUED FOR HOURS IN A TESCO FREEZER SECTION SO I COULD MEET TOM BAKER FOR 30 SECONDS...
DOCTOR WHO
...I MADE DOZENS OF DOCTOR WHO BOOKS, WRITTEN IN FLUENT GOBBLEDYGOOK...
WHO
...I ALWAYS CHOSE 'DALEK DEATHRAY' LOLLIES... EVEN THOUGH THEY TASTED VILE...
...AND I BECAME NOTORIOUS AT SCHOOL.
SEAN! -WILL YOU PAY ATTENTION!?
HE'S PROBLY THINKING ABOUT DOCTOR WHO, MISS.
PSST, SEAN! DRAW US A DALEK!


TRAGICALLY, HOWEVER, THERE CAME A TIME WHEN I FELT I'D BECOME TOO "GROWN-UP" FOR IT –
THE OMEN
THE OMEN
AFTER ALL – IT WAS MEANT TO BE A CHILDREN'S PROGRAMME.
... AND THERE WEREN'T MANY POTENTIAL GIRLFRIENDS I'D DISCUSS MY OBSESSION WITH.
HI, SEAN – ARE YOU DOING ANYTHING TONIGHT?
The Day of the Daleks
ER-YEAH... I'M READING AN INTELLECTUAL BOOK AND DRINKING LOTS OF BEER.
I WASN'T ACTUALLY AVOIDING THE DOCTOR, BUT I'D CERTAINLY LOST TOUCH WITH HIM.
PERHAPS I'D REGENERATED.
YOU DON'T HAVE TO APOLOGISE, OLD BOY – YOU CAN'T BE FOUR YEARS OLD FOREVER, YOU KNOW.
BUT PART OF YOU ALWAYS WILL BE.
BELIEVE ME... I KNOW.
HOW COME THE DOCTOR ALWAYS KNOWS BETTER THAN US?
HE'S ONLY MADE UP AFTER ALL –
I KNOW! LET'S MAKE HIM 700 YEARS OLD!
HEY, YEAH, MAN! AND HE COULD BE, LIKE... A BUDDHIST!
NOBODY CAN SEE ALL OF TIME AND SPACE FROM INSIDE A POLICE-BOX...
BUT IT'S SO BEWITCHING TO BELIEVE SOMEONE CAN...
AND THE DOCTOR'S ALWAYS BEEN TRANSCENDENTAL IF NOTHING ELSE...
THIS STORY OF MINE... I'M JUST WRITING THE END OF PART ONE.
THE END OF PART ONE?!
AH, WELL – EVERYBODY KNOWS THAT'S THE BEST BIT OF ALL!


I TRIED TO TELL THEM! – THEY SHOULD SAVE THE END OF PART ONE RIGHT TO THE END OF THE WHOLE **STORY** –
... BRING IT TO A REAL **CRESCENDO**!
BUT THEY WOULDN'T LISTEN.
HUMANS! NO SENSE OF TIMING... WELL! NO SENSE OF **TIME**, LET'S FACE IT!
WELL, I'VE HAD A COUPLE OF IDEAS FOR THE END OF PART ONE...
WE MISS YOU, GRAND-DAD.
THE HOUSE ISN'T THE SAME WITHOUT YOU.
MUMMY – LOOK! THE STONES **MOVED**!
DON'T BE SILLY, DARLING.
LOOK, MUMMY!
NOOOOOOO!
...OR ALTERNATIVELY...
WITH THIS WATER I BAPTISE THEE...
...IN THE NAME OF THE **NESTENE CONSCIOUSNESS**...
NESTENE?! VICAR – WHAT'S...
YES, MADAME?
NO!! MY BABY!
MAMA!
EEEEEEE
THESE ENDINGS ARE RATHER **MACABRE**, WOULDN'T YOU SAY?
YEAH? WELL, THAT'S THE **POINT**, ISN'T IT?
WE ALL **LOVE** A LITTLE DOSE OF **FRIGHT**.
YOU CAN WORRY **TOO** MUCH ABOUT SCARING LITTLE KIDS... THERE'S PRECIOUS LITTLE EXCITEMENT IN LIFE AS IT IS...
...AND **SCARINESS** HAS ALWAYS BEEN THE PROGRAMME'S GREATEST STRENGTH...
EVERY CHILD CAN GUESS THAT IT WILL BE ALRIGHT IN THE END...


...BUT WE'LL MAKE A DEAL WITH THE DOCTOR... SCARE US DAFT AND WE'LL TUNE IN NEXT WEEK...
YOU'RE FINISHED, DOCTOR... **FINISHED!!!**
AS FOR THE MONSTERS... SEA-DEVILS, DALEKS, DRASHIGS... VISUAL TRIUMPHS SO VIVID YOU **HAD** TO BELIEVE IN THEM.
-AND WHAT A WRITER'S **DREAM...** ALL OF TIME AND SPACE AT YOUR DISPOSAL...
POLICE PUBLIC CALL BOX
YOU COULD HAVE SLUMBERING HORRORS OF THE PAST...
...INVADERS FROM SPACE...
...OR MIND-BOGGLING VISIONS OF THE FUTURE ...YOU NAME IT.
BUT WHAT **REALLY** ENTHRALLED ME WERE THE TERRORS ON THE EDGE OF OUR OWN LIVES...
AN AUTON POLICEMAN IN YOUR PASSENGER SEAT...
...A ZYGON NURSE AT THE HOSPITAL...
...OR A GIANT MAGGOT IN YOUR LIVING ROOM.
WHO COULD RESIST DEMONS SO **CLOSE?**
THE BEST WAY TO SCARE PEOPLE IS TO MAKE THEM FEEL TOTALLY **SAFE...** WIN THEIR **TRUST...** LET THEM **RELAX...**
...THEN HIT THEM WITH A **CYBERMAN** BEHIND THE SOFA!
CUE TERRIFYING MUSIC.
BY JOVE! I DO BELIEVE YOU'VE GOT IT!


YOU KNOW... I FEEL QUITE BAD NOW.
BAD, SEAN? –ABOUT WHAT?
WELL, THE FACT IS... I HAVE BEEN AVOIDING YOU... FOR STUPID, NEUROTIC, "GROWN-UP" REASONS.
BUT PERHAPS I HAD TO LOSE TOUCH, SO I COULD REMEMBER JUST WHO YOU ARE.
PERHAPS... AND YOU KNOW, IT'S NEVER TOO LATE TO REGENERATE!
RIGHT!
NOW ALL I NEED IS A SCENE FOR THE END OF THE STORY...
OH, THAT'S EASY!
CAN WE JUST GO HOME NOW, PLEASE, DOCTOR?
HOME, SARAH? WHY– NATURALLY... HAVE I EVER LET YOU DOWN?
I WON'T ANSWER THAT.
OF COURSE I HAVEN'T, SARAH...
AFTER ALL...
DOCTOR?
I AM THE DOCTOR!
HA! HA! HA! HA!
AAAAAIIIIIIEEEE!!

NEVER THE END...

Shelf Life

The Third Doctor has taken up flying,
While the Seventh finds urban life trying;
Jon Pertwee's show, staged,
Kept **Dave Owen** engaged,
So let's see if he's laughing or crying . . .

SPEED OF FLIGHT

Speed of Flight
by Paul Leonard

When Jo woke up, she was still falling.

She remembered falling. She remembered the Temple imploding above her. She remembered thinking: it's imploding, not exploding, because all the bits are going inwards. The Doctor taught me that.

She didn't remember anything else.

Hello.

Jo opened her eyes, and saw the stars.

She blinked but they didn't go away, just kept wheeling in pin-bright succession across her vision, a faint band of silveriness that might be the Milky Way.

Or another galaxy, of course.

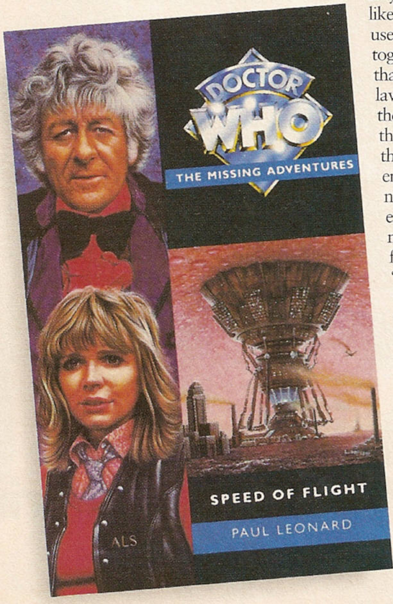
Hello. I am the Sky.

Jo swallowed, opened her mouth, discovered she could talk. "Ahhm . . . I'm . . . Jo."

This month's *Missing Adventure* is powerfully effective right from the outset, with a vivid prologue that immediately raises plenty of questions about the book's setting and its inhabitants, while giving enough clues to ensure the reader is intrigued rather than merely alienated. Like much of *Speed of Flight* (ISBN 0 426 204875), it is told solely from a single character's point of view, a technique more suited to the written medium than any other. A film-maker, for example, might depict a deranged or obsessive person's field of vision with swaying, hand-held shots of worried onlookers, but this doesn't come near the freedom granted to writer Paul Leonard here, who can not only describe what an expedition bearer sees as his party reaches its target – a fallen sun buried in snowy wastes – but also take time to express his compulsion to kill, and to place it in context.

The setting is a distinctly non-Copernican world in which the sky is solid, and the sun hangs motionless beneath it, dimming at night and brightening in the morning. It's a welcome contrast to the other extra-terrestrial locales visited by the Third Doctor, which were frequently no more than formulaic allegorical representations of historical or political scenarios at home. The only similarity here to the cosiness of the televised adventures is in confining most events to a small continent, ensuring that lost characters bump into one another regularly. The artificial world's topology is, however, enlivened tremendously by it only possessing one-sixth of Earth's gravity.

The only similarity to the cosiness of the televised adventures is in confining most events to a small continent.



It's a miracle when science fiction storytellers remember to mention that some gravitational forces are different to Earth's. Either they confine their drama to planets exactly like our own, invent some improbably post-Newtonian piece of technology like the Gravitron in *The Moonbase*, or use dramatic license to ignore it all together. It comes as a huge relief, then, that Paul not only draws attention to the laws of this world, but positively revels in them. His race of birdmen, watching their wingless relatives pilot the latest of their fabulous vehicles, airborne steam engines, through the heavens, is simultaneously more credible and far more exciting than yet another roomful of men striding around a spaceship with a forgotten switch on the wall labelled 'Artificial Gravity – ON'.

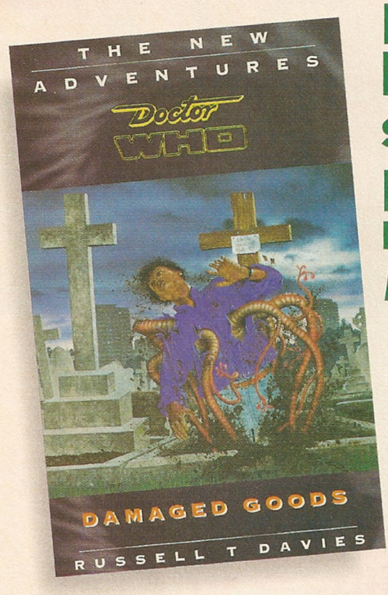
Such an arresting scenario means that the characters don't have to be that interesting as people. Nor do they get much chance to, in a book that's much faster-paced than the author's earlier work. Children here are spontaneously generated from the forest, then grow into men. Every man must eventually fight another to the death, the vanquished joining the Dead – reanimated men of clay and bark – while the victor sprouts talons and wings and joins the avian flock. With a life-cycle like that, who needs such additional excitements as romance or politics ?

The Doctor brings Jo Grant and Mike Yates with him, and despite a consistent depiction of the regulars, for this story they could as well be any other Doctor/Boy/Girl combination. In fact, Jo and Mike are not themselves much of the time, as they fall under local influences and mesmers. This is not a criticism; a good *Doctor Who* story may work well with any TARDIS complement, and writers of *Missing Adventures* are uniquely blessed in their freedom to pick a winning team.

Speed of Flight is set near the end of Jo's time with the Doctor, when she can be seen to exhibit greater independence, just as the *Missing Adventures* with Liz Shaw have taken place just before her departure, proving that the context of the books is significant: such character development would be out of place in the middle of the companions' tenures. I'm glad that Paul Leonard cares about such details, although it's a shame he did his sums and had to equip the Doctor with a pair of reduced gravity artificial wings – he'd be so much more stylish gliding to earth with just his cape for support.

DAMAGED GOODS

In his *Tom Baker Years* video, Tom claimed that much of the brilliance of *Doctor Who* has lain in its ability to juxtapose, say, the planet Gallifrey in the constellation of Kasterborous, with the local Chinese takeaway. He's right to identify this bizarre mixture of the unknown and the everyday, but uses totally the wrong example of the latter; there never were any Chinese takeaways in *Doctor Who* (Chang Lee's recent acquisition of the Doctor's



Davies leaves space for his characters to tell their stories; as a result, they're possibly the most memorable population in the *New Adventures* to date.

personal effects notwithstanding, of course) because depictions of home were overwhelmingly rural or genteel. The first realistic depiction of modern urban living was the tower blocks of *Survival* in 1989, and subsequently it has been mainly confined in print to Ace or Jason's formative memories.

Damaged Goods
by Russell T Davies

"Nasty coffee," said the Doctor.

Roz sipped, winced, nodded in agreement and spat the coffee into the gutter. Chris had already drained his cup and looked mildly surprised at the Doctor's comment.

They sat in uncomfortable wrought-iron chairs outside the Angel Square Café. The weather had misled the owner into an attempt at European sophistication, and tables and chairs had been placed outside under a green-and-white awning. The Doctor had spent a good three minutes clearing the pavement of Coke cans, burger cartons and broken glass before sitting. He had then studied the menu, muttering "Don't eat the beef."

Damaged Goods (ISBN 0 426 20483 2) is mainly set in a British ghetto housing project in 1987 and describes the horrors of life on the poverty line, replete with hard drugs, prostitution and gang warfare. Author Russell T Davies is a welcome new addition to *Doctor Who* fiction, bringing a lucid, matter-of-fact style of storytelling that has more in common with Stephen Gallagher's modern horror novels than Irvine Welsh's stylised fables. For example, he often uses the children's fiction technique of describing what is seen, rather than what is happening, in order to protect the naive but telegraph to the experienced. The teenaged girls dropping sums of money off at the kitchen window of one of the flats throughout the night are never explicitly referred to as prostitutes, but that is unmistakably what they are.

Regular readers of *Shelf Life* may have noticed that I am easily overwhelmed by a surplus of story or characters, preferring quality to quantity in both. Russell does me proud here with a narrative that is literal and well-defined, taking its time to develop, and leaving space for his characters to tell their stories. As a result, they're possibly the most memorable population in the *New Adventures* to date. The Doctor is used to walking up to the President's office or General's caravan and being received immediately, but the residents of the Quadrant are more evasive, being constantly alert for dole snoopers or undercover policemen. Consequently he talks to Chris and Roz more than usual, giving a welcome recap of their position in the 'psi-powers' chain of adventures, this being the penultimate book in that sequence.

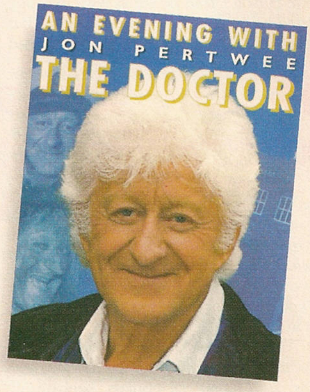
The grim setting and juvenile characters are reminiscent of Andrew Cartmel's 'War' trilogy, but the focus is more firmly on the Doctor, especially once his foe is revealed as an ancient evil from Gallifrey's Old Time. Yes, *again*, as Chris observes, when not continuing his glorious parade through companion gender role-reversal. But the nature of the menace doesn't have to be all that original when the effect it has on ordinary people is so fascinating.

Purists might argue that a book full of sex, drugs and squalor can't really be *Doctor Who*, but they would be forgetting that the essence of the series and those like it is in portraying ordinary people's reactions to the unprecedented. It's done so brilliantly here that, much as I abhor scores, rankings and superlatives, I'll admit that *Damaged Goods* is currently my favourite *New Adventure*.

Nothing in life, even in *Doctor Who*, is completely perfect, and I do have one minor gripe; this is the latest of several *New Adventures* to keep the TARDIS out of harm's way by having parked it a few picoseconds in the future. Surely this is the ultimate example of short-termism, since the ship would pop back into visibility once that interval had elapsed. But as none of the Doctor's companions has yet asked him why it doesn't, I'm left to ponder the matter here. Any ideas? I welcome your suggestions!

AN EVENING WITH THE DOCTOR: A TRIBUTE TO JON PERTWEE

I never saw Jon Pertwee's one-man show, *Who Is Jon Pertwee?* and felt no great urgency to do so, either, when its star was such a ubiquitous feature of *Doctor Who* conventions, and I could rely on hearing him entertain a crowd several times a year. However, having listened to this recording of his recounting of memories and anecdotes before live audiences in July last year, I realised he had far more to offer than brisk answers to audience questions. A lifetime surrounded by larger-than-life characters granted him a huge repertoire of voices and characters.

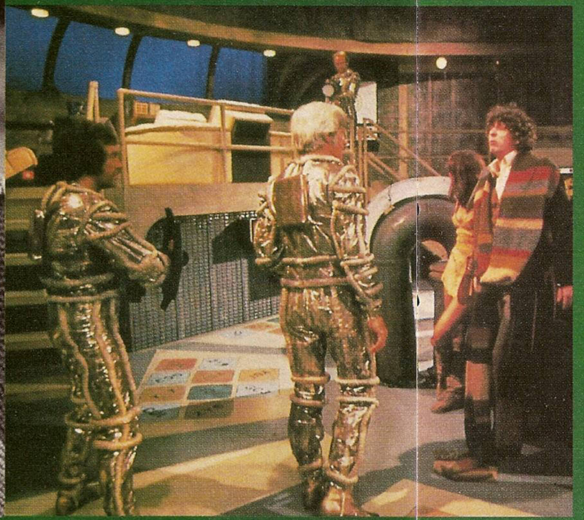


On this two-hour double-cassette (LFP 7970), he sets his own agenda and pace, working through his life and career with an endearing conversational warmth. Rather than simply meandering, he tells his stories as anecdotes with punchlines, equally enjoyable all in one go, or a few at a time. There's a good twenty minutes on *Doctor Who*, but already-knowledgeable fans will learn more from his earlier experiences at sea and on stage. Or even in the circus; no one other than Jon Pertwee could tell of regularly sharing a Wall of Death ride with an elderly lion, and get away with it. ◆

Jon works through his life and career with an endearing conversational warmth.

DOCTOR WHO
ARCHIVE

Underworld



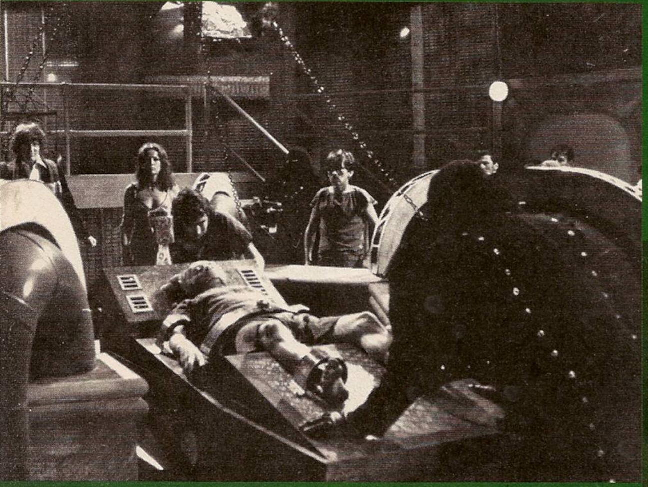
All photos © BBC

PART ONE (drn: 22'36")

Leela and K9 are in the TARDIS control room when the ship simply stops dead in space. The Doctor enters and tells them that they are at the edge of the cosmos, and finds that the TARDIS is being pulled towards a spiral nebula. To avoid destruction, the Doctor materialises the TARDIS at the co-ordinates of an ion drive that has been detected by K9. This, it turns out, belongs to a Minyan patrol vessel, the R1C, with a crew comprising the leader, Jackson, Herrick, Orfe and the aged Tala. The TARDIS lands in the ship's armoury, where the Doctor deduces that the equipment is 100,000 years old – he knows that the Minyan civilisation was destroyed on the other side of the universe.

The crew identify the landing sound of the TARDIS as belonging to a "time ship of the Gods" – the Time Lords had given the Minyans technology before they were ready for it, hastening the planet's destruction. As the crew continue scanning on their quest, Tala collapses and the R1C veers out of control towards the nebula. The Doctor enters the bridge and offers his help to the crew. As Tala is regenerated into a young woman by Herrick, Jackson explains they have all been through the process 1000 times during their 100,000 year mission.

The Doctor links K9 to the R1C's navigation system as Jackson explains that their quest is for the P7E, a colony ship carrying the Minyan race banks to a new world, Minyos Two. A signal from the P7E is detected at the heart of the new nebula, and the Doctor and Leela are unable to stop Jackson pursuing this dangerous course. The R1C slows down, and they discover that the ship is attracting asteroids which are forming a planet around it. The Doctor orders Herrick to blast a hole in the crust with the laser cannon, but even as Herrick yells, "It's no use! The cannon's disintegrating!", more asteroids adhere to the ship . . .



PART TWO (drn: 21'27")

K9 confirms penetration of the rocks and the R1C uses its ion drive to blast free. The ship finds a new planet which has formed around the P7E and crashes into the soft surface of the world. As the R1C comes to a stop, there is a "skyfall" on a party of ragged slaves, Trogs, in a cave tunnel. This is monitored by men in an advanced control room who send guards to choose a sacrifice. The guards arrive and capture an old man, Idmon, whose son, Idas, escapes into the tunnels.

Having determined the network of caves is inhabited, the Minyans set out to locate the P7E and the race banks, leaving the Doctor, Leela and K9 behind. The Doctor's party follow and help distract the guards pursuing Idas – allowing the Trog to hide on board the R1C. The guards call Security, who close the tunnels for fumigation in order to smoke the Trogs out. On the R1C, the Doctor and Leela tend to the wounded Idas and learn that the Trogs serve the guards, who in turn serve the Seers, who themselves serve the Oracle.

In the tunnels, Herrick pursues a guard but is separated from Jackson, Orfe and Tala when a hatch closes between them. As gas floods into Tunnel Nine, the Doctor ventures into the caves to work on the gas vent with his sonic screwdriver, but is overcome by the fumes . . .

Underworld

Screenplay extract by Bob Baker and Dave Martin

In the heart of the P7E, the Doctor confronts the computer voice of the Oracle, which has apparently surrendered the race banks to the Minyans.

ORACLE: There are no gods but me. Have I not created myself? Do I not rule? Am I not all-powerful?
DOCTOR: Well, yes – here you are. But nowhere else. Just another machine with megalomania, another insane object, another self-aggrandising artifact. You're nothing – nothing but a mass of superheated junk with delusions of grandeur!
ORACLE: Nothing! Am I not the Keeper of the Race Bank?
DOCTOR: What did you say?
ORACLE: I . . . am . . . the Keeper.
DOCTOR: Ah-ha! Then you've still got them.
ORACLE: I am the Keeper.
DOCTOR: Keeper? You're nothing but a box – and I've got the key!

PART THREE (drn: 22'21")

The Doctor had completed his work before he collapsed and soon all the gas is sucked back to the security section where the guards are based. As the Doctor recovers, Idas explains that his father is to be sacrificed to the Oracle in the Citadel. The Doctor sends K9 to find Jackson's party while he, Leela and Idas gain entry to the Citadel past what Idas calls "invisible dragons" – these turn out to be a ray defence system. The trio enter a grav shaft to float down to the Citadel – the P7E. There they are captured by the guards and watch as Idmon is about to be sacrificed to the Oracle; represented by a female voice on the ship's bridge.

Herrick rescues his crewmates and K9 locates the group, leading them to the bridge entrance of the Citadel. The Doctor and Leela manage to rescue Idmon from the sacrificial sword and lead the Trogs in a breakout where they meet up with the Minyans. During the escape, Herrick is captured and taken for interrogation by the guards and the Seers; two figures who remove their hoods to reveal metal robot-like heads.

At the R1C, the Doctor explains that the Trogs are the descendants of the P7E crew, and formulates a way of retrieving the race banks via the shafts into the P7E where the Trogs pour the crushed remains of the rocks they mine. The plan goes wrong, and the truck in which the Doctor and Leela are hidden heads towards the crusher . . .

PART FOUR (drn: 25'23")

The Minyans rescue the Doctor and Leela, and K9 is sent to ready the R1C for departure. In the P7E, Herrick tells the Seers that he seeks the two golden canisters of the race bank, which they agree to surrender to him. The guards arrange a truce, and the Doctor watches as the Oracle – the P7E's megalomaniac computer – gives the Seers two cylinders. Rask and his guards release Herrick and the race banks to Jackson's party in the tunnels as part of the truce – their Quest is over.

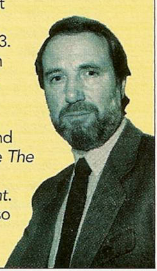
Entering the P7E bridge via some ducting from the tunnels, the Doctor deduces that the Oracle still has the real race banks, and manages to remove these – escaping with Leela and Idas into the tunnels where they are trapped by a rockfall. Jackson's party return to the R1C and prepare to depart, sending K9 to find the Doctor. K9 clears the blocked tunnel and releases the Doctor's party. The Doctor prevents the R1C from taking off, explaining to Jackson that the two fake cylinders are fission grenades.

The Doctor attempts to dispose of the grenades, only to be captured by Rask who takes the cylinders back to the Oracle, assuming them to be the real race bank. Leela and Idas rescue the Doctor who gets the Trogs onto the R1C just before take-off. The fission grenades explode on board the P7E, destroying the planet just as the R1C has blasted its way out of it – the force of the explosion boosting the R1C to escape velocity. The 370-year trip to Minyos Two begins, and the Doctor, Leela and K9 leave in the TARDIS , the Time Lord recalls the legend of Jason's quest to find the golden fleece.

PRODUCTION

New script editor Anthony Read joined the *Doctor Who* production team formally with *Underworld*, although he had trailed his predecessor Robert Holmes since *The Invisible Enemy* and received a co-credit on the scripts for *Image of the Fendahl*. Holmes' first suggestion as new script editor had been his predecessor in the role, Terrance Dicks, but Dicks – now involved with BBC classic serials and busy novelising *Doctor Who* serials for Target Books – declined the offer. Producer Graham Williams knew Read from his writing work on *Z Cars*, for which Williams had been script editor. After this, Williams had asked Read to write a 90-minute filmed thriller for an anthology series, *The Zodiac Factor*, which the BBC had developed but eventually abandoned. Williams contacted Read when it became clear that Holmes was leaving, and although Read had not wanted to return to being a script editor he accepted the post because he felt that *Doctor Who* was a special series. He decided at the outset that, unlike his predecessor, he did not want to write serials unless an emergency arose, and his contract affirmed this.

SCRIPT EDITOR ANTHONY READ



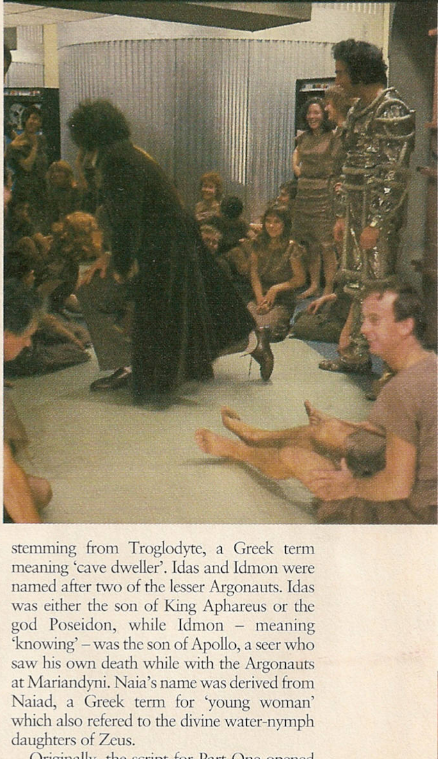
As a young man, Anthony Read had always wanted to be a writer, but had trained as an actor at RADA before performing his National Service, and subsequently worked in Fleet Street and public relations. Entering television in the early sixties at ABC, he was considered as script editor of *The Avengers*, but joined the BBC instead as a script editor/staff writer in November 1963. As a writer and editor he worked on *Detective, Kipling, Sherlock Holmes* and *Mogul*. When *Mogul* was revamped as *The Troubleshooters*, Read became associate producer and then producer, going on to produce *The Lotus Eaters* – which was based in Crete – and *The Dragon's Opponent*. After going freelance in 1973, he also wrote for *Z Cars* and *Quiller*.

The serial that was to become *Underworld* was one of Read's first commissions for the series, and as writers he selected Bob Baker and Dave Martin, the Bristol-based writing partnership who had contributed many serials since 1970, including *The Invisible Enemy*, the first serial into production that season. Read had met Baker and Martin a few years earlier when the duo had been working on HTV's *Arthur of the Britons*, and they also came with a recommendation from Holmes as being reliable, familiar with the format of *Doctor Who* and able to deliver a workable script quickly. This was precisely what Read wanted, as he needed to devote extra time to working with one of his old colleagues from *The Troubleshooters*, David Weir, on the planned six-part season climax – Weir being a newcomer to *Doctor Who*.

At this time, Baker and Martin were also working on *Target*, the new police series produced by former *Doctor Who* producer Philip Hinchcliffe. Adopting Holmes' ideas, Read continued to raid major works of legend and literature for story ideas – suggesting that the writers' basis in this case should be the Cretan and Minoan myths of ancient Greece, which he had studied on *The Lotus Eaters*.

The legend which the Baker/Martin storyline – *Underworld* – adopted as the core of its narrative was the story of Jason and the Argonauts and their quest for the golden fleece. The character of Commander Jackson was named after Jason (noted by the Doctor in Part Four), a Thessalian hero who set out in a ship called the Argo to recover the golden fleece from Colchis so that he may inherit the throne of Iolcus. The fleece was believed to hang on a tree at the end of the world (inspiring Idas' description of the underworld map in Part Three as The Tree). On this quest, Jason was joined by the noblest heroes of Greece – the Argonauts – and their adventures were recorded by Greek poets and playwrights such as Pindar, Euripides, Homer and Apollonius from the fifth century BC. In the outline, Jackson's spaceship was named the R1 after Argo, while Minyas, the mythical founder of the Argonauts' home city of Orchomenus, gave his name to the planet Minyos.

One of the Argonauts was Heracles (becoming Herrick), the



demi-god son of Zeus who had superhuman strength. The works of Euripides and Sophocles record him as a figure of valour, endurance, violent temper and an adventurous spirit. After the fourth of his 12 labours, Heracles joined Jason's crew, but fitted in badly as he was a greater hero than Jason himself. The final of Heracles' labours was to descend into the Underworld – the kingdom of the dead – for Cerberus, the watchdog at the gates of Hades' house.

Orfe was developed from Orpheus, a supreme minstrel and the son of Apollo. He had the ability to entrance with his song and lyre-playing, using his skills to calm the Argonauts when they became unruly (inspiring Orfe's use of the pacifier in Part One), as well as lulling to sleep the serpent guarding the tree in Are's grove where the golden fleece was held. Later in his life, Orpheus also ventures into the Underworld to recover his wife, Eurydice, a Naiad who had died of a snakebite. Hades, the God of the Dead and ruler of the Underworld, allowed Orpheus to succeed in this quest – recorded in the works of Virgil and Ovid.

The female Minyan, Tala, was inspired by Atalanta, a beautiful and famous virgin huntress who was raised by bears and hunters. Atalanta was not actually an Argonaut, her attempt to enlist turned down by Jason who feared that the presence of a single woman would inspire jealousy in the crew. The concept of Tala turning from an old woman to a young woman was possibly inspired by the tale of how Jason helped Hera when she was disguised as an old crone.

The Argonauts encountered many dangers before finding the golden fleece. The Argo's attempt to pass through the clashing rocks at Symplegades with the help of the goddess Athena inspired the cliffhanger to Part One as the Minyan ship is buried by rocks. On the island of Colchis, the entrance to the grove of Ares was guarded by serpents – becoming the defence system the Doctor's party encounter in Part Three.

The focus of the Minyan's search, the P7E, was named after Persephone, the daughter of Zeus and Demeter, associated by the Greeks with fertility – appropriate for the ship containing the Minyans' race banks. In the legends, Persephone became the wife of Hades, who carried her away to become the queen of the Underworld – just as the P7E becomes entrapped in its own underworld. At one point in the script, the underworld was referred to as "the realm of Hadis" from Hades, the other name for the Underworld. The computer of the P7E names itself the Oracle, a reference to the oracle established at Delphi by Apollo to foretell the future. The two Seers – visionary prophets, and hence an extension of the Oracle – were named Ankh and Lakh. An ankh is an Egyptian key-like cross symbol of enduring life, while Lakh hails from an Anglo-Indian term meaning "a hundred thousand" (the length of time of the R1C's quest).

Of the Oracle's guards, it seems that Rask was named after the 19th century Danish philologist Rasmus Christian Rask who did much work on the Greek language, while Tarn was inspired by Pauline M Tarn, a nineteenth century French poet who translated the works of the Greek poetess Sappho. Guard Klimt seems to hail from the Austrian designer Gustav Klimt, while the German painter Max Liebermann gave his name to the Liebemann maser weapons used by the R1C and P7E Minyans.

The slaves in the script were named Trogs, stemming from Troglodyte, a Greek term meaning 'cave dweller'. Idas and Idmon were named after two of the lesser Argonauts. Idas was either the son of King Aphareus or the god Poseidon, while Idmon – meaning 'knowing' – was the son of Apollo, a seer who saw his own death while with the Argonauts at Mariandyni. Naia's name was derived from Naiad, a Greek term for 'young woman' which also refered to the divine water-nymph daughters of Zeus.

Originally, the script for Part One opened with the Doctor present in the TARDIS control room as the ship stopped. Looking into the scanner screen he comments that "they are at the terminus – clang, clang, everybody off. The end of the line". The script maintained established continuity with the Time Lords – to the Minyans, the equivalents of the Gods in the Greek myths – and gave a reason for their policy of non-intervention. The Doctor's comment that he has been through regeneration "once or twice . . . no, I tell a lie, three times", became "two or three times" on recording.

The script described the Minyan patrol vessel as "a battered but sophisticated multi-hull spaceship with solar sails and tiny points of light pulsing from the ion drive pods". The script indicated that "on the underside is a stylised legend: R1" – although the name of the craft was changed to R1C for production to sound like Argosey, a name given to Jason's adventures. The writers envisaged the ship as a combination of the spaceship from the movie *Planet of the Apes* and Concorde, the moveable nose on the latter inspiring the

SCRIPTING THE MINYANS

The writers went to great lengths to develop a background for the Minyan crew: "The ship has been in space for 100,000 years. During this time the crew has cloned itself 1000 times, each man lives from 25 to 85 and then goes into the cloner to come out as a 25-year-old. But because of all the replication, the crew are all suffering from what might be called genetic fatigue. It has made them laconic, massive, slow-moving until there is the stimulus of a real emergency. Nevertheless, they are tanned, fit and good-looking: like Greek heroes, American astronauts, Australian male models". The spacesuits worn by Jackson's crew were described as being padded and "owing something to American football gear, and equally, something to the sculpted body armour of ancient Greece". The regeneration of Tala in Part One was described as a more harrowing process than what eventually appeared on screen: "Tala is lying in something like an iron lung . . . it is a painful business being regenerated, but we cannot hear much of the screaming . . ." The writers envisaged the Minyan crew as almost insane after their long quest, and also gave them a catchphrase – "The Quest is the Quest". They also considered developing a spin-off science fiction series about the R1C and its crew using other Greek myths as the basis for further adventures.

MODEL FILMING BRAY STUDIOS

A few model shots originally planned to be filmed were instead recorded on videotape, allowing budgetary savings, although Graham Williams' desire for good effects meant that Richard Conway was allowed to shoot R1C model sequences on 35mm film at Bray studios. The R1C was a three-foot model suspended on wires, and given the illusion of flight often by moving the camera, rather than the model, to eliminate wobble. The shot of the R1C diving into the planet's surface in Part Two was achieved using a water tank filled with a thick slurry, while its escape from the asteroids was created by dropping the model through a half-shell of the rocky crust. The nebula seen in Parts One and Two was a spinning plastic spiral mounted on a turntable, distorted by reflecting its image off a sheet of Mirrorlon. Shots were also filmed of asteroids falling off the R1C which, when played backwards, would show them being attracted to the vessel at the end of Part One. The R1C's escape from the planet in Part Four saw the model being pulled from the water tank, while a model of the smoke-enshrouded new planet was used for establishing shots in Part One and its destruction in Part Four.

adjustable forward heat shield.

The script for Part Two described the Trogs as "little men and women; they are the descendants of the Minyans, but have bred small and thin and wiry to adapt to living underground for 1,000,000 years". It was indicated that when the Doctor first ventured out of the R1C he would hum "the Can Can bit" from "Orpheus in the Underworld". A change from the script for Part Three was that originally the Doctor uses his sonic screwdriver to help him force his way past the doorway guarded by dragons, whereas in the broadcast version it is simply blasted by Leela using a Leibemann maser.

Ankh was described as wearing a "purple cloak with Ku Klux Klan eye slits in the hood", these hiding "glittering red eyes". The script further indicated that "When we finally see Ankh with his hood off – he has a 'metal' head: bronze like a Burton dummy, bald like Yul Brynner. And glittery red eyes. Being seers, they have a third eye, in their foreheads. The reason why they have metal heads is bionic: they are linked to the computer/oracle and therefore have a kind of telepathy". Lakh was not named until much later in the scripts.

Norman Stewart was assigned to direct *Underworld*, his first freelance directing job. Stewart had been a senior production manager for many years, and had also directed episodes of BBC series such as *The Newcomers*. Stewart had worked on many *Doctor Who* serials in the past, as production assistant on *The Daleks*, *Planet of Giants*, *The Web Planet*, *The Savages*, *The Underwater Menace*, *Day of the Daleks* and *The Invisible Enemy* earlier the same year. Both set designer Dick Coles and costume designer Rupert Jarvis were also new to *Doctor Who*, while Cecile Hay-Arthur had previously supervised make-up on *Revenge of the Cybermen*. Visual effects were supervised by Richard Conway, who had handled *The Seeds of Doom* and *The Robots of Death*, and had been an effects assistant as far back as *The Green Death*.

Visual effects for *Underworld* were a prime concern of Williams, who had seen a preview of *Star Wars* during 1977. The movie was set to open in England at New Year 1978, just as *Underworld* was to begin transmission, and the producer was conscious that the model-work should look sophisticated. There were still budgetary problems for the series – a reaction to the overspending of Philip Hinchcliffe, Williams' predecessor. This precluded early plans to film some cave sequences at Ealing studios. Instead it was decided to pour all the money into two spectacular sets for the videotape studio – a large cave system and the R1C interior, which could double as the P7E.

In the late summer, Williams took a holiday – his first in two years – and returned to find a budgetary crisis. With inflation running high, there was not enough money left for the season, and Williams' options were either to make drastic cuts on *Underworld* or to scrap the six-part conclusion to the season. Coles had by then devised an expensive spaceship set, and so discussions began on how costs could be reduced elsewhere. At this point, Williams recalled a discussion he had had with Coles about producing Mervyn Peake's *Titus* trilogy for television, but using CSO and model backdrops to overcome the problems attendant in creating so many bizarre sets (such a technique had been used for lengthy sequences the BBC's *Alice Through The Looking Glass* in 1973).

Stewart and Coles began work to see if the cave sequences could be achieved by using cheaply-constructed but detailed model sets with the actors simply standing against blue CSO backdrops in studio. Both men felt confident that they could pull this off, although the pressures to complete recordings would be very great – an overrun in studio would place an impossible overtime demand on the budget. Planning the recordings took far longer than usual, and while the average rate for recording CSO material was considered to be about one minute of footage per hour of studio time, Stewart was aware that he would need to achieve eight or nine minutes in the same period.

Another key figure involved in the very long pre-production meetings was electronic effects expert AJ Mitchell, who had worked on the series for some years. Because CSO shots required a lot of lining-up of cameras, Mitchell storyboarded these scenes as a 66-page document with Coles. Coles produced a drawing of the final shot with Stewart, and then Mitchell would suggest how minimal set elements or model vignettes could be constructed, along with camera positions to fit his technical requirements. These restrictions meant that some shots lost some of the drama which Stewart might have injected – the scenes of the Doctor working on the vane motor at the end of Part Two mainly used static camera shots, for example. Also, at the first pre-production meeting, Mitchell indicated it would not be possible to do the shots of moving light beams from the masers live in studio – a 'gallery-only' day to add the effects would be necessary. Eventually, Stewart's team persuaded Read and Williams that it

RECORDING CSO

Most of the studio was draped in blue CSO sheets and backdrops, with a small area set aside for the model cave sets and vignettes which would be keyed in around the actors by Mitchell. For some of the more complex shots in the CSO studio, Mitchell experimented with mixing three images – the model cave, the actors and foreground elements such as rocks. This time-consuming process required an image of the rocks to be fed to a monitor so that Mitchell could trace their outline, place a paper cutout of it on a light box, and then use this silhouette to key in the rocks in front of the actors. He also perfected a technique of removing a matte on cue to let an actor emerge from behind a rock, and then move in front of it in the same shot. The process was very laborious – lighting had to be matched correctly between the actors and the model sets, and the performers had to concentrate on finding their marks to ensure they did not disappear behind a section of CSO backdrop. Crowd scenes, such as the skyfall, caused particular problems, as the walk-ons were less rehearsed than the main cast and experienced difficulty with the precise movements needed for CSO work. The cast disliked this way of working as there were long pauses in taping where they had to wait in place for the images to be aligned. The strain reportedly affected all the cast, notably Tom Baker, whose working relationship with Louise Jameson was not at its best, fuelled chiefly by his confessed dislike of the character of Leela.

MAKE-UP TALA

Cecile Hay-Arthur's make-up for the aged Tala consisted of cotton wool glued to Imogen Bickford-Smith's face with latex paint, and then dabbed face powder. Unfortunately, Bickford-Smith suffered an allergic reaction to this, and a doctor had to treat her with a steroid preparation that allowed her to continue performing. As such, the first shot to be recorded was a technically complex one involving the old Tala – the start of the regeneration sequence for Part One in which Herrick was placed over a glass painting of many regeneration slabs by CSO, and then the made-up Bickford-Smith's face was recorded in close-up by a locked-off camera – the rest of the shot recorded later in the schedule.

was possible to complete a transmittable serial in this manner.

Rehearsals began in mid-September 1977, with John Leeson rejoining the cast as the Voice of K9 after being absent for the preceding story in production, *Image of the Fendahl*. The main guest stars for the serial were James Maxwell as Jason, who had starred in *The Hidden Truth* and *Frontier*, and Alan Lake, the husband of actress Diana Dors, who was cast as Herrick. Some of the other cast had appeared in *Doctor Who* before: James Marcus, playing Rask, had been a peasant in *Invasion of the Dinosaurs*; Jimmy Gardner had been Chenchu in *Marco Polo* and now played Idmon; and Officer Klimt was Jay Neill, who had been a pikeman in *The Masque of Mandragora* and Silvey in *The Invisible Enemy* earlier the same year.

The first studio session lasted for two days, in which it was hoped to complete as many of the CSO cave sequences as possible, allowing pick-ups to be performed during the second block if necessary. Recording began on Monday 3rd October in TC4 (TC3 was the planned studio for the whole serial). Because of the time involved setting up the CSO shots, a rehearse/record policy was used for taping, which ran from 2.30pm to 5.30pm in the afternoon, and 7.30pm to 10pm in the evening. Taping then continued onto Tuesday 4th, with an additional hour of rehearse/record from 11am to 12 noon that morning.

Because no set changes were needed for the tunnel scenes, most taping was completed in story order – often with shots recorded by two or three cameras simultaneously, footage from which was intercut in editing. The first sequence to be taped was the skyfall in Part Two – a complex shot involving multiple levels of CSO as a model rockfall was laid in both in front of and behind the Trog actors. A model shot of a surveillance camera against a tunnel background was also taped – and inserted into various scenes during the serial.

Recording continued with the chase of Idas in Part Two, and the emergence of the Minyans. The R1C crew wore slightly padded spacesuits dressed with tubes and fabric pipes. The helmets were constructed from a lightweight hessian weave affair and were fitted with a small visor. Conway also designed the Liebemann masers, which incorporated a working white light at the centre of the shield to help Mitchell key in an effects ray. Further taping was performed for Part Two, along with a scene for Part Three in which K9 produces a map of the tunnels for the Doctor's party (the prop being stuck out of shot on the side of K9 and removed by Tom Baker off-screen). Towards the end of Part Two, a working model set was used for the shot of the hatchway closing to cut Herrick off from his fellow crewmates. For the scenes of the fumigation gas being flushed into the tunnels at the end of Part Two, a smoke box image was superimposed, while dry ice was pumped into the model sets, gushing from a model grille in cutaway shots.

For the sequence in Part Three where Leela fires at the entrance to the grav lift, a series of flash charges were set to detonate on cue. The grav shaft sequences were achieved using CSO; a camera recording a high-angle image of Baker, Louise Jameson and Norman Tipton was moved to create an impression of their gentle downward motion against the background model shaft of green lights. It was the scenes set on the bridge leading to the entrance of the Citadel towards the end of Part Three which proved the most time-consuming, and meant that taping would spill over into the second block.

Rehearsals restarted almost immediately for the rest of the serial. For the second recording block, the team was joined by some new cast members. Godfrey James, playing Tarn, had been a regular on *Z Cars* as PC Hicks. Both actors playing the Seers had been on *Doctor Who* before: Frank Jarvis – Ankh – had been a corporal in *The War Machines*, while Richard Shaw – Lakh – had been Lobos in *The Space Museum* and Cross in *Frontier in Space*. By this time, Jameson had confirmed to Williams that she would not be staying on as Leela beyond the end of the current season. Williams had originally hoped that he could persuade the actress to remain after *The Invasion of Time*, but an outline for a new companion, Romana, was to be issued on Monday 10th October.

On Thursday 6th October Baker and Jameson donned their costumes to take part in a photocall with K9 in streets around BBC Television Centre and on the roof terrace of the BBC Club. This was a chance for the press to obtain shots of K9, up till then a closely guarded secret, but which was to make its debut on Saturday 8th in Part Two of *The Invisible Enemy*. The dog also appeared on *Blue Peter* on Thursday 13th, with Leeson providing the robot's unmodulated voice in an interview with John Noakes. An extract of

PRESS COVERAGE IMOGEN BICKFORD-SMITH

The departure of Louise Jameson from the series was announced on Monday 7th November as recording began on *The Invasion of Time*. At once, Imogen Bickford-Smith's agent launched a press campaign to garner a higher profile for their client and maybe even a regular job on the series. In *The Sunday Mirror* on 13th November, pictures of the aged Tala and the young Bickford-Smith appeared under the headline "That's No Old Lady . . . That's Dr Who's Newest Dolly", indicating that Bickford-Smith would be playing the new companion. The actress commented that she had probably won the role of Tala after she appeared in an insurance commercial in which she aged from 18 to 65, and added: "I will go along with Dr Who for as long as they'll have me". A similar story about her joining the series appeared in *The Daily Express* on Tuesday 20th December.

Leela meeting K9 from the previous Saturday's episode was shown, and Shep, Noakes' excitable dog, attempted to knock over the Doctor's new companion as it made its exit.

Recording on *Underworld* was completed with a four-day studio session from Saturday 15th to Tuesday 18th in TC4. Again, taping on the first day only took place in the afternoon and evening, with the extra hour in the morning introduced for the next three days. This first day also saw a BBC photocall on the R1C flight deck, concentrating on Baker and the Minyan astronauts. Recording continued with the four TARDIS scenes for the serial – as a late ad-lib, Tom Baker entered the control room at the start of the story wearing a painter's smock and beret. CSO was used for the TARDIS scanner as usual, firstly to show the blackness of space and then the red spiral nebula.

Taping continued in the set-piece of the Minyan spaceship set, a large split-level construction with working props, monochrome monitors (relaying binary coding for Orfe's check on the nebula and a radar sweep as Herrick checked the targeter) and a few stock computer banks. The first five scenes on the R1C bridge were recorded with Bickford-Smith in aged make-up. Behind the cabin windows was a large green CSO backdrop onto which images such as starscapes and the nebula could be keyed. Orfe's pacifier prop was a simple spotlight, and one of the monitors was used to replay the start of the regeneration scene which had been recorded earlier. While Bickford-Smith had her make-up removed to become the young Tala again, the scenes set in the storage room where the TARDIS lands and the corridor outside it were taped – with a roll-back-and-mix effect used for the shot in which Leela uses the Leibemann maser to destroy the room's closed door.

Recording on Sunday 16th continued with the remaining scenes on the R1C bridge, with images of the heat shield, asteroids, the planet and a slurry of mud keyed in on the CSO windows of the flight deck. The usual technique of shaking the cameras was used for the scenes of the R1C striking the planet's solid core and emerging from the planet at the end of the episode, with clouds and debris appearing on the CSO screen. With all the scenes on the bridge completed, taping moved to the airlock set of the R1C. This again had a CSO backdrop outside it to key in part of a model cave set, and a roll-back-and-mix effect was again used to remove the CSO screen as Herrick blasted the rocks away.

Monday 17th was devoted to all the P7E scenes, with the R1C sets redressed overnight and dirtied down. The first scene to be taped was of Idmon held captive in Part Three, reusing Tala's regeneration couch from Part One. Recording proceeded with scenes set on the bridge and its adjoining ducts. Christine Pollon spoke her lines as the Oracle off-camera, with these being modulated in studio – two yellow lights were pulsed in time to her speech on one wall. To control some of the sword shots in the "sword of Damocles" sacrifice sequence, a videodisc unit was used for some of the insert shots of the rope burning and sword falling.

With scenes on the main set completed, taping switched to the redressed corridor leading to the airlock. After taping the corridor scenes in Parts Three and Four, all the scenes in the P7E control room were recorded – with the monochrome monitors relaying some scenes from the earlier recording such as the skyfall from Part Two, the grav shaft scene from Part Three and the Minyans taking their cylinders in Part Four. Dry ice gas was pumped into the set at the beginning of Part Three as the Doctor reverses the fumigation process. The last couple of scenes to be recorded were those in the P7E interrogation room – a redress of the corridor – where Herrick is interrogated. Lake wore an adapted headset prop seen in *The Green Death*, and CSO was used to make the eyes of the metal Seer masks worn by Shaw and Jarvis glow red.

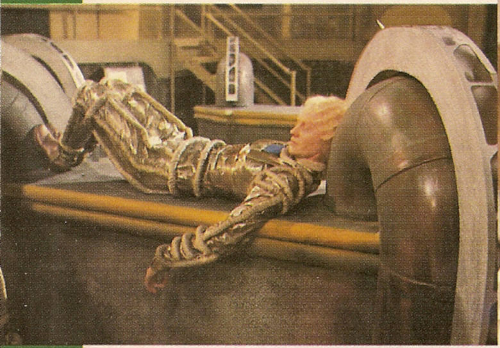
The final day was a race to complete the other CSO shots for the serial, using the scripts from the first recording block – largely for Parts Three and Four. The studio recording also included some non-filmed model shots for Part One, such as all the shots of the TARDIS approaching the nebula and a couple of shots of the stricken R1C heading the same way.

Parts One and Two of *Underworld* were edited over the next two days, Wednesday 19th and Thursday 20th October, while Williams turned his attentions to salvaging *The Invasion of Time* from cancellation due to a BBC strike. When Part Three was found to underrun, some of the later sequences of the Minyans blasting the hatchway from the end of Part Two was moved back into Part Three. This left Part Two running short, and so to pad it out, some sequences were reused from other places – most notably a shot of the guards investigating the skyfall which was a scene lifted from Part Four as the guards went

ELECTRONIC EFFECTS GALLERY-ONLY DAY

Friday 21st October saw a gallery-only day, which Williams had long fought for to allow Mitchell extra time to create his electronic effects. The producer had wanted such a day on each serial, most notably *The Invisible Enemy* where the cast had been kept waiting as beam effects were hurriedly keyed in about them. The new arrangement meant that while a studio was being derigged from another show or having sets erected, the *Doctor Who* team would have access to the recording gallery to edit extra effects using the two-inch videotape machines and Mitchell's effects kit.

For the travelling rays from the Liebemann masers, the videotape had to be rerun again and again while Mitchell marked the screen with a chinagraph pencil, lined up the effect, and re-recorded the combined image onto another tape as many times as needed. The drawback to this was that with each replay for line-up there was an increased risk of the tape shedding its oxide coating and causing drop-out on the picture. The picture image also began to sharply degrade by the fifth generation of copying. The travelling bolts were each done in two passes – the first to generate the green diamond glow that appeared on the victim or the target, and the second to add the pre-drawn green ray from the gun (achieved by moving away a card blocking the beam). Other electronic effects to be added were the lights on the ship in the spiral nebula, the red glow from the laser cannon in Part One, the white light as Herrick blasted the rock face in Part Two, the yellow arcs across the entrance to the grav shaft in Part Three and the red diamond effect of K9 disintegrating the rocks in Part Four.



to arrange a truce. Despite this, the start of Idas' speech to his fellow Trogs was still trimmed. Extra brief shots were also used as padding, including some in the P7E control room, the cave system monitor camera, the four Minyans in the caves and Idas on the run. Part One was also dubbed on Wednesday 19th, and a gallery-only session was held on Friday 21st October.

Monday 24th to Wednesday 26th were spent editing Parts Three and Four. At the beginning of Part Three, the insert shot of the gas emerging from the model grille was reversed to show the fumes being sucked back to the control room. The final shot of Part Two did not appear in the reprise for Part Three. Even though extended by the material moved in from Part Two, Part Three still ran short and also lost a small part of Idas' speech to his fellow Trogs at the sacrifice. Part Four actually ran over time even after editing – lost material including two brief scenes set on the R1C of K9 as Jackson prepared for take-off, the scene of Herrick being interrogated in the reprise from Part Three, and a scene with Rask trying to dig through the rockfall. First edits were prepared of Parts One and Four, with second edits of Parts Two and Three.

Parts Three and Four were dubbed on Thursday 27th October, with Part Two dubbed on Sunday 30th – all three episodes having a heavy echo effect added to the voices of the actors in the cave scenes to increase the sense of scale. At this point, the transmission dates were still not fixed – in the event a two-week gap was scheduled after broadcast of *The Sun Makers* during which a two-part version of *The Robots of Death* was repeated at New Year. Music recording for the serial took place on Wednesday 14th December, with Dudley Simpson conducting six musicians to record 21 minutes of incidental music.

In *Radio Times*, the programme listing for Part One was accompanied by a black-and-white shot of the Doctor and Herrick on the R1C, while elsewhere in the issue a feature on the New Year season for BBC1 incorporated Roy Ellsworth's artwork of the Doctor that had been originally used for promoting *The Hand of Fear*. The serial was previewed by playwright Fay Weldon who disapproved of what she believed to be the sexist character of Leela, although she noted that her children loved the series. With *Underworld*, the series moved to a later time slot after *Jim'll Fix It* – although Part Three was transmitted five minutes late.

The serial saw an improvement in the ratings for the season, with Part Four securing the largest audience of the run. For the first two weeks, most ITV regions networked episodes of *Man from Atlantis*, replacing this with *Logan's Run*, another American SF film series, from Saturday 21st January. Many regions dropped *Logan's Run* after the first week and replaced it with the documentary series *Havoc* or episodes of *The Six Million Dollar Man*. ATV re-ran the sitcom *Get Some In!* instead.

The serial was sold to Australia in July 1978 and passed uncut with a 'G' rating. It also formed part of a 98-episode package of Tom Baker episodes sold to North America in 1978, where it was re-edited and given extra narration by Howard daSilva. Since its resale in the early 1980s, *Underworld* has also been syndicated in North America as a one hour 22-minute TV movie.

The serial was novelised by Terrance Dicks as *Doctor Who and the Underworld*, with a prologue about the legend of the Time Lords and the Minyans. With a cover painting by Bill Donohoe, the book was published simultaneously in hardback from WH Allen/Wyndham and in paperback from Target in January 1980 – latterly renumbered Book No 67 in the Target range.

Underworld was broadcast by UK Gold in February/March 1994 in episodic form, as an omnibus in April 1994, and again in both these forms in January 1996. The serial is retained by the BBC Film and Videotape archives on D3 digital tape transferred from original 2" colour videotape as a potential future video release.

Andrew Pixley

SERIAL 4Y UNDERWORLD

CAST: Tom Baker (*Doctor Who*) with Louise Jameson (*Leela*), John Leeson (*Voice of K9*), James Maxwell (*Jackson*), Imogen Bickford-Smith (*Tala*), Jonathan Newth (*Orfe*), Alan Lake (*Herrick*), Jimmy Gardner (*Idmon*) [2-4], Norman Tipton (*Idas*) [2-4], Godfrey James (*Tarn*) [2-4], James Marcus (*Rask*) [2-4], Jay Neill (*Guard Klimt*) [2], Frank Jarvis (*Ankh*) [3-4], Richard Shaw (*Lakh*) [3-4], Christine Pollon (*Voice of the Oracle*) [3-4], Stacey Tendeter (*Naia*) [3-4].

EXTRAS: Unknown (*Trog Slaves/Guards*).

CREDITS: Written by Bob Baker and Dave Martin. Incidental Music by Dudley Simpson. Special Sound: Dick Mills. Production Assistant: Mike Cager. Production Unit Manager: John Nathan-Turner. Lighting: Mike Jefferies. Sound: Richard Chubb. Visual Effects Designer: Richard Conway. Electronic Effects: A.J. Mitchell. Costume Designer: Rupert Jarvis. Make-up Artist: Cecile Hay-Arthur. Script Editor: Anthony Read. Designer: Dick Coles. Producer: Graham Williams. Directed by Norman Stewart. BBC © 1977.

UK BROADCAST DETAILS

Part One	7th January 1978	6.25pm-6.50pm
Part Two	4th January 1978	6.25pm-6.50pm
Part Three	21st January 1978	6.30pm-6.55pm*
Part Four	28th January 1978	6.25pm-6.50pm

* Scheduled for 6.25pm-6.50pm

VIEWING FIGURES

Part One 8.9M (50th) Part Two 9.1M (37th) Part Three 8.9M (37th) Part Four 11.7M (27th)

AUDIENCE APPRECIATION FIGURES

Part One 65%. No figures for Parts Two to Four.

Timelines

compiled by **Scott Gray**

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FAREWELL TO A FRIEND

It was only a few days ago that I was privileged to record, at Reeltime Pictures, my personal tribute to Michael Wisher for their *Myth Maker* video. Yes, a sad task, but an important one, I thought. I was very pleased to do it. However, a good friend is gone from us.

In 1993, when Barry Letts invited me to play a main part in *The Paradise of Death*, I was delighted on several counts: (a) To be signed up for my fourth *Doctor Who* story, (b) to be reunited with my friend and colleague Jon Pertwee, and (c) to be reunited with my close friend Harold Innocent – little dreaming that Harold too was approaching the end of his life. So a good friend is gone from us.

Two days ago I was at Victoria Station awaiting a fast train to Brighton. I popped into WH Smiths for a moment. Almost immediately my attention was drawn to a single copy of the current **DWM** placed prominently on an eye-level shelf, with the superb photo of Jon on the front cover. I purchased it at once. That day I read, carefully and with deep interest, the entire edition. By the time I hit sunny Brighton, my mind and heart were full of thoughts about my friend, the oh-so talented Jon Pertwee. I thought of him all day as I strolled along the Front, pausing for quite a while by the now-derelict West Pier where Jon had worked as a young entertainer.

Memories came flooding back as I pondered the great times I had with him in *Invasion of the Dinosaurs* and *Doctor Who and the Silurians*. He was one of my favourite artistes in show-biz, and I shall miss him very much. Alas, a good friend is gone from us. We cannot really afford to lose stars of his calibre and versatility. I feel sure all those readers of **DWM** who know me personally through the many *Doctor Who* conventions I've had the pleasure of attending over the years will agree with me.

Thank you, Gary, Scott and Paul, for the wonderful July edition of **DWM**. I shall keep it permanently as a souvenir of the great Jon Pertwee.

Peter Miles
London.

SURPRISE, SURPRISE

"Suspense is maintained by anticipation of the arrival of Magnus Greel, aka Weng Chiang himself, but it's a no-show." Make that suspense *was* maintained. Thanks a lot, Dave. By the way, Rosebud was a sled, Ilsa gets on the plane with Victor, and Darth Vader is Luke's father. Oh, yeah, Verbal is Keyser Soze and the girlfriend turns out to really be a guy. And the aliens get stopped at the end. See how *you* like it.

I'd also like to thank the various readers who commented on the new movie for their astonishment that Americans could produce something worth watching. Reminds me of a local newspaper's review of *La Femme Nikita*: "I was all set to like it, because it was a French film, but it was just an action movie." Repeat after me: quality is not defined by political or geographic boundaries. I've seen British programmes that were beautiful but dull, programmes that were poorly made and dull, programmes that were poorly made but beautifully written. Interestingly, all the letters from British viewers praised the movie for its high production values – American – but many criticized the script – British. And let's have a show of hands: How many readers are currently watching *The X Files*? That's right, it's American. Let's face it, every country is capable of producing garbage for television, mindless literature and lousy movies. Every country is equally capable of producing high art. If *Doctor Who* must behave so purely British – a peculiarly fascistic way of viewing our favourite TV show – then say goodbye to it, because I think the last seven years have proven that there will be no purely-British originated TV material. What the show has to do, whether it is produced in the UK, the US or Uraguay, is remain true to its own spirit. Because of 30 years of development, that spirit has a lot of Britishness in it, and whoever continues it needs to handle that element appropriately. But can we please dispense with the US-bashing and get on with talking about our favourite TV show?

Speaking of which, rumour has it that Fox may be considering it as a mid-season replacement, which makes sense, since we're talking about Fox, where coming in third is a triumph. No doubt *Sliders* made the cut for the fall season, but Fox has a couple of weak links on their schedule, and maybe they'll opt for *Doctor Who* when it becomes apparent that nobody wants to watch *LA Firefighters* or something.

On the de-linking of the comic strip from the *New Adventures*: I understand why the decision was made, and I really have no problem with it. My personal motto on making various pieces of things like *Doctor Who* connect is: "Continuity is your problem." I do, however, question the choice to sever the link in such a way that you contradict stories that have already been published in **DWM**. You could have just not mentioned them again. Instead, you've retroactively eliminated a whole slew of stories in a fairly jarring way. And, because we've seen an alternate version of Ace, and know she is alive and well in the *New Adventures*, killing her off – if that's not just an easy cliffhanger – loses a lot of its edge. Would have been better, in my mind, if you'd just picked up with a solo Doctor, and

THE HIT PARADE

"Choose an author as you choose a friend," someone once said; but choosing 10 favourite *Doctor Who* stories is an even more serious business . . .

Steve Lyons
Interviewer and feature writer

1. *City of Death*

"Everyone seems to pick this, so I'll just mention the line about the telephone directory and let it go at that."

2. *Genesis of the Daleks*

"My first Dalek story, albeit in book form after the event. The episodes didn't disappoint: tense and exciting, great cliffhangers, the first and best appearance of Davros and a fascinating moral dilemma. Who cares about Dalek continuity, anyway?"

3. *The Curse of Fenric*

"Yes, yes, we all know why this one's good, do I really have to spell it out?"

4. *Earthshock*

"Sadly cheapened by too much re-watching, but that's not what it was made for. It would be unfair to dismiss the impact of its first transmission, when it really lived up to its name. At the end of Part Four, I went straight to my copy of **DWM** to find that, indeed, Adric wasn't mentioned in the *Time-Flight* preview. I still can't see that production assistant, though."

5. *Full Circle*

"A strong, intelligent script, too easily overlooked amongst the big changes of Season Eighteen. I loved the Alzarians' secret, although it's a shame that nothing more was ever made of Adric's origins. Give or take the odd Marsh Spider, it looks good too: you can't truly appreciate the Starliner until you've seen it on a ViewMaster."

6. *The Mind Robber*

"It's always good to see a non-formulaic story which works – and this one's made me a bit of cash, so I can't complain."

7. *Ghost Light*

"Usually, I do like to know what's happening – but on this occasion, great dialogue and a fine production were enough to win me over. Compare the sets to those in the TV movie: it's hard to see which ones are about a billion times more expensive."

8. *The Face of Evil*

"I remember making my first visit to the local library and coming out with Terrance Dicks' novelisation of this story, so I suppose I might have elevated it for nostalgic reasons. Still, I like my sci-fi computers to be ranting megalomaniacs rather than plug-in entrances to cyberspace, and Xoanon was one of the best. The idea that the Doctor had caused the problem was a nice twist. Video release soon, please."

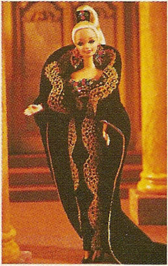
9. *Vengeance on Varos*

"Not the best use of the Sixth Doctor (the words 'acid' and 'bath' spring to mind), but the great supporting cast and self-referential look at TV violence make it stand out. Extra marks too for upsetting Mary Whitehouse, and for doing it in style."

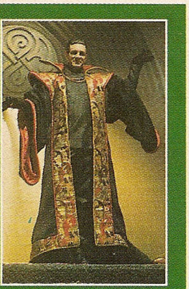
10. *The Happiness Patrol*

"Quite frustrating, as one or two small points let it down. Still, the exceptional set pieces (you know which ones) allow it to scrape into my top-ten. The Kandyman is one of the best-made monsters ever, and Sheila Hancock's Helen A is one of *Doctor Who*'s greatest villains. The fruit machine and the muzak are just tacky enough to be perfect, and the ending is a lot more satisfying than the usual explosion."

The CLONE ZONE



"I always dress for the occasion!" **The Master in the TV Movie.**



"It's going to be a great party, Ken!" **Barbie's new autumn look for '96.**

not done anything to acknowledge or contradict what has come before, and started with a fresh slate for the Paul McGann version.

Speaking of the comic strip, until the fate of the show is determined, I recommend keeping him companionless. You've only got seven pages a month, and that's not enough space to adequately develop the characters. It seems the strength of your comics stories has always been in developing weird alien environments, and throwing extra characters in takes time. You might also want to consider going back to longer adventures, but this isn't really necessary, since we'll still have 24 or 36 full-length novels each year for authors who prefer a broader canvas. Readers like me who do read every novel – and enjoy them, and rarely fill out surveys – don't need sloppy seconds for seven pages every month in the magazine, when we'll have two or three full novels each month to read. And for that segment of your readership who, for what are probably perfectly valid personal reasons, don't read those novels, well, the comic strip should probably not invoke the same feelings. Focus on the visual aspects, and you can't go wrong.

Oh, and please bring back *The Cybermen* as soon as possible. I reread the whole thing in one chunk, and loved it. But give Adrian Salmon a chance to draw a Paul McGann story too, based on his sketch in Issue 242. I love his dark, moody, stylized artwork. I realize fans of TV-based strips prefer realistic art to interesting art, but if I want to just look at photo-reproductions of the actors, I'll watch a video.

Thank you for your tribute to Jon Pertwee. I never met the man, and haven't seen much of his work outside of *Doctor Who*, but everything I read makes me wish otherwise. He deserves to be remembered, and I hope his family is proud of the tributes he has inspired. Your articles this month were very touching and extremely tasteful, celebratory without being maudlin. It is an issue you can be proud of, and if I actually filled out surveys, I'd probably choose this for best issue so far this year.

Andrew M Kaplan
AKaplan961@aol.com

Darth Vader is Luke's father?!

While I wouldn't object to Dave Owen's opinions, and in fact find his reviews to be fair and well-balanced, would it be possible for him *not* to give away the plot twists in his reviews? Or at least point out to the readers that there are 'spoilers' ahead which they may wish to skip.

It'd be nice if BBC/Universal read the last paragraph of the review of *Shadow of Weng Chiang*, though . . .

David A McIntee
Scotland.

LICENCE REVOKED

I was very disappointed to read in your magazine that Virgin Books are to lose their licence to produce *Doctor Who* books from next May. Since 1991 Virgin has consistently produced top-quality novels that have pushed the *Doctor Who* mythos in new and challenging directions while treating the established continuity of the series with great respect.

Books such as *Nightshade*, *The Also People* and *Human Nature* are prime examples of the heights of quality that the books could reach, while authors such as Paul Cornell, Kate Orman and Gareth Roberts have produced entertaining and thought-provoking works.

While it is good news that BBC Books has announced their intention to publish novels by some of these authors, it is sad that Virgin, who gave many of these writers their first break, will not be around to bring us more talented discoveries.

Virgin's plans for the end of their contract do seem interesting though, with *The Eighties* and *The Nth Doctor* tackling the serious side of *Doctor Who* reference, alongside *The Completely Useless Encyclopedia* which sounds fun, while *Lungbarrow*, it would seem, will be the ideal end to both Virgin and Sylvester McCoy's tenure, leading nicely into the BBC range and Paul McGann's Doctor.

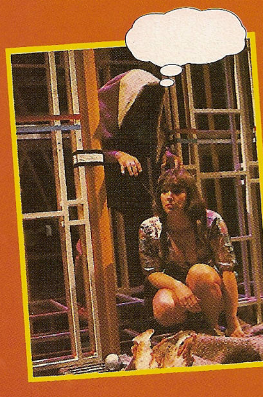
I would like to thank Virgin Books and the many authors who have written for them for many hours of reading pleasure, and for keeping *Doctor Who* alive for me over the last five years.

Mark Phippen
Southampton,
Hampshire.

I know that *Doctor Who* is the BBC's product, but what do they think they are playing at, taking the licence away from Virgin and keeping it for themselves, and then selling something that Virgin created? It was Virgin (Target etc) and you at **DWM** that kept *Doctor Who* alive – now the BBC think they can squeeze every last drop of cash out of the fans. Knowing the BBC, the policies for allowing new writers will also change. Had this happened originally, we would not have had the likes of Cornell, Lane, Orman and Parkin; authors who have provided us with some of the best *Who* stories ever. I also find it strange that some fans on the internet seem to have cheered at the demise of the *New* and *Missing Adventures*. What do they think that the BBC are going to sell? One good point, however, is that all of the authors can just rewrite their old novels on the BBC label with different character names!

Paul Calland
paul.calland@unn.ac.uk

CRAZY CAPTION!



Here's your chance to win one of ten copies of the double-cassette pack *An Evening with Jon Pertwee*, courtesy of our friends at EMI.

Simply devise an amusing statement for the caption in the picture on the left. The best ten will win a set. We'll print our favourites in a future issue.

Send your entry on the back of a postcard to **CRAZY CAPTION 243** at the editorial address on page three.

Crazy Caption 239 result

Summer has arrived in Tunbridge Wells, and to celebrate, we've taken an office trip to the seaside. From my deck-chair I can see Paul scampering along the beach, sketching out page designs in the sand with an old stick, while Scott is on the promenade acting out favourite scenes from his recent *Ground Zero* comic strip for a group of apparently disinterested local children.

"How do you reconcile the end of Part Four with the events of the epilogue to the Target novelisation of *The Curse of Fenric?*" asks one of the cheeky-faced cherubs suddenly, and receives a clip round the ear from the normally mild-mannered scribe for such canon-obsessed precociousness. To stop the tousle-haired tyke from complaining to the authorities, we bribe him with a 'Zoom' ice lolly and ask him to judge the *Crazy Caption*. His favourite, from **Darren Littlewood** of Bromley is printed above. Kids today, eh?

TELL ME THEN, DOCTOR, ARE MY GLANDS UP?

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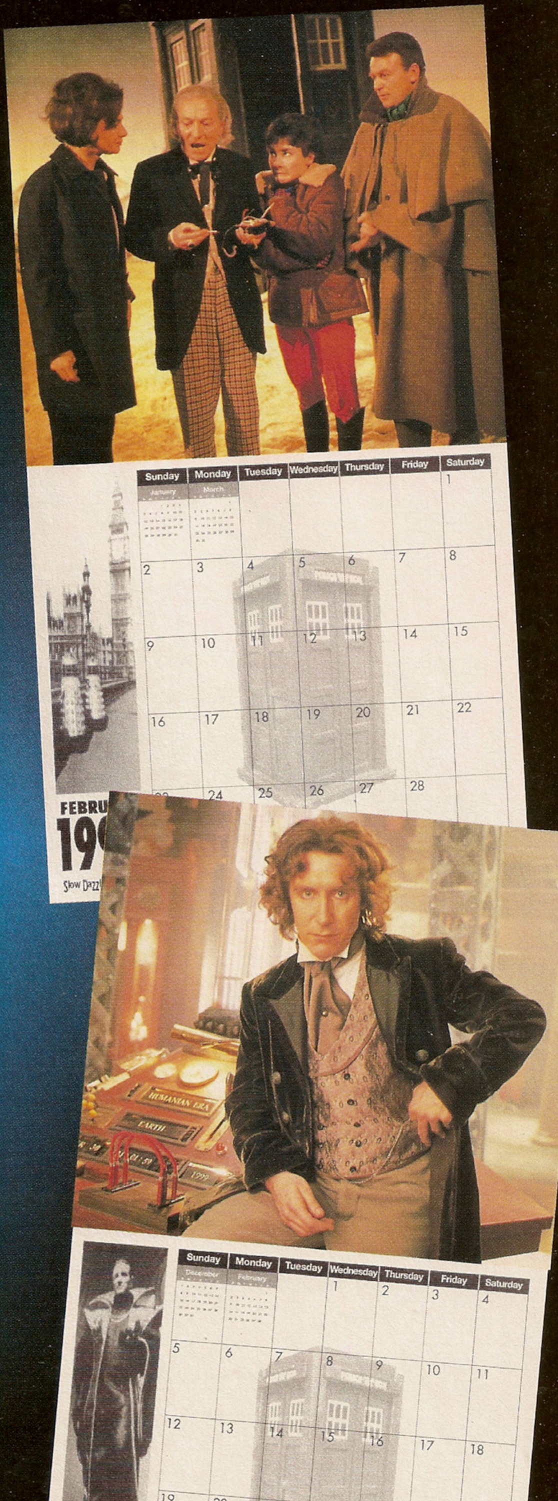


Temporal orbits

Steve Lyons looks at the rules of time travel and how they (sometimes) apply to *Doctor Who*.

ENTERING
TEMPORAL
ORBIT

So what exactly *did* happen at the end of the *Doctor Who* TV Movie? By my reckoning, the TARDIS not only went back in time but also turned time back, both outside and (to some extent) within its walls. So, when things are going badly, can the Doctor now just pop into his ship and pretend nothing happened, even if it means resurrecting two dead companions in the process? Come on – Eye of Harmony or not, there's got to be a law against that sort of thing. Well, in fact there is. Sort of. In truth, *Doctor Who* has never had a coherent policy on time travel.

Sure, the TV Movie contradicted the first episode of *Time-Flight* (unless you assume that the Doctor loathed Adric enough to make up an excuse for leaving him in bits), but so too did *The King's Demons* contradict *The Aztecs*. And even Barry Letts admits that he just keeps quiet about the central paradox in *Day of the Daleks*.

Even so, the odd rule has surfaced during the past three-and-a-half decades – either because the Doctor has explicitly stated it, or because its existence is crucial to dramatic requirements. One or two of these have even managed not to be thrown out of the window three seasons later. Let's take a look at the evidence thus far . . .

PAST PERFECT

Fact: the Doctor can't change history. We know that – he said so. Most popular science-fiction, however, subscribes to the opposite idea. Take the US TV series *Quantum Leap*, for instance, in which Sam Beckett used to "put right what once went wrong." More famously, perhaps, consider the *Back to the Future* films and the various alternate timelines created by their lead character, Marty McFly. But these examples have one thing in common: the alterations were (usually) made on a small scale, affecting only a few fictional people and places. They had no bearing on our – the viewers' – lives, nor on the contents of our history books. From the start, *Doctor Who* was a whole different kettle of fish.

When *Doctor Who* was devised, the creators knew they wanted up to half of the Doctor's adventures to take place in the past, so the TARDIS would frequently land at important moments in human history. Now, theoretically, the writers could have allowed the Doctor to save Rome and to stop the St Bartholomew's Day Massacre – but such actions would have left him living in a universe which differed increasingly from our own. A decade later, the Yeti would have sat on their toilets in a Tooting Bec entirely different from the one we know, and half of *Doctor Who*'s appeal – and most likely the programme itself – would have been lost.

There are several ways of tackling this problem. One is to take the *Quantum Leap* approach: in one story, Sam leapt back to Dallas, 1963, and saved Jackie Kennedy from being assassinated along with her husband, thereby changing his past to the one that we already know. There are only so many times you can use this twist, though – and *Doctor Who*'s educational remit would have been somewhat undermined had it presented fictional histories in each story. A second option is to find a good reason for our hero's inaction in the face of a documented tragedy – which, inevitably, we'll come to later. In the event, though, the production team made the simplest choice of all: they established that the past could *not* be altered, full-stop.

Above:
Day of the Daleks:
'time loop'

Left:
The Aztecs:
'subtle efforts . . .'
Photos © BBC Video

Far left:
The Time Meddler:
'destiny' . . .
Photo © BBC

In *The Aztecs*, the Doctor implies that some force will always nudge history, if corrupted, back onto the right lines. Barbara wants to change the Aztecs' ways in the hope of preventing their extinction – but, despite her elevation to godhood, something (call it destiny, call it time, call it a convenient plot device) thwarts her at each turn. Of course, her efforts were quite subtle. Suppose she had just found a few pounds of explosives in the TARDIS and blown up the Aztec temple, *à la* Ace? Are we supposed to believe that an enormous hand or somesuch would have swooped down from the sky to prevent her?

The Aztecs provided a quick and simple fix, but no more. It stated that you can't change history, but it didn't try to explain why. For a while, though, it did the trick. From that point on, the Doctor could simply observe the past, occasionally paying lip service to his own inability to do much about it. The historical format could continue without the whole vexed question being raised again. With the benefit of hindsight, we know that this couldn't last.

Science fiction from Isaac Asimov to *The Outer Limits* to *Groundhog Day* has found everlasting fuel in the possibilities and consequences of temporal voyages. Yet here was a time-travelling adventure series which had denied itself every one of those storylines in its infancy. How long could it be before the temptation to rectify such an oversight became too great to resist? Less than a dozen stories, it turns out.

PAST-NOT-SO-VERY-PERFECT

In *The Time Meddler*, we meet a second member of the Doctor's race, who is intent upon changing the course of history and apparently ignorant of the fact that it can't be done. The Doctor seems to have forgotten too, as he thinks it's important to foil the Meddling Monk's plan as opposed to, say, getting back into his TARDIS and leaving 'destiny' or whatever to do its job. Nor has he learned any better by *The King's Demons*, else he wouldn't have wasted so much time trying to foil the Master's cunning and fiendish plan to alter England's past a bit.

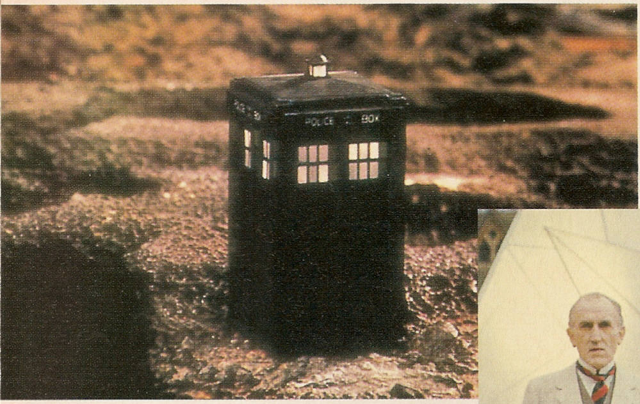
Okay, so we now have to assume that it *is* possible to change history, but that the consequences of so doing are not desirable (even when, as in *The Time Meddler* and indeed *The Aztecs*, there is no reason to believe that the changes themselves would not be of a beneficial nature). It does mean, of course, that the First Doctor lied to Barbara, but perhaps he thought it was easier to do that than to sit down with her and go through all the possible ramifications of her plan. Of course, this begs the question: what ramifications? But let's ignore that one for a moment (as the series has done for 33 years).

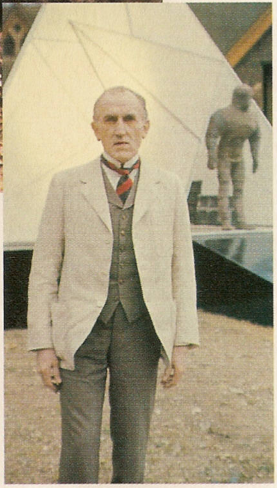
One idea is that perhaps time can indeed rewrite itself, as implied by *The Aztecs*, to gloss over minor discrepancies only. If you think about it, it would (arguably) have to – otherwise, the famous Butterfly Effect would make it impossible to visit the past without changing the present (Steven flaps his arms in 16th century France and, 400 years later, a Cyberman explodes for no apparent reason outside Windsor Castle). But major changes, such as the Monk's introduction of wristwatches into 1066, are a different matter. A few pounds of Semtex might have done the job for Barbara after all.

Happily, the perplexing events of *The Myth Makers* don't have to contradict this theory. The Doctor suggests the idea of a Trojan Horse, having read about it in a book which hasn't yet been printed, because he knows that somebody else will come up with it if he doesn't. A minor change is made (consisting, presumably, of one embittered genius mourning the loss of his one stab at historical significance) but our timeline broadly follows the same course. If the Doctor had built the Trojans a heat-seeking missile instead, then the events of his past would have become irreconcilable with our present. With, one would imagine, dire results.

PAST-COMPLETELY-SCREWED-UP

Revised fact: The Doctor shouldn't change history, even though it's possible (but difficult) for him to do so. So if, say, he learns that Sutekh planned to destroy the world a few years back, he must not under any circumstances nip to the past and do anything to stop him. Right? Er, sometimes. Here we go again . . .





Above and right: *Pyramids of Mars:* 'pseudo-historical' . . .

Doctor Who's take on time travel was perfectly serviceable so far as the historical stories were concerned. But, as their appeal faded, along came a different beast altogether: stories of a type which is often labelled 'the pseudo-historical', in which sci-fi elements intrud upon the world as we once knew it. *Pyramids of Mars* is a good example. Sutekh is an extra-terrestrial, not a time-traveller, so his attempted escape is by definition a historical event and the Doctor should not be allowed to interfere. Why should he anyway, if he's already seen the present and knows that the evil alien's plans come to nothing?

As luck would have it, Sarah Jane Smith makes this very point. The Doctor's answer, famously, is to take her to a present-day world in which civilization has been wiped out because of their inaction. They have to tamper with yesterday in order to save today – and yet this is the opposite of what we had previously been led to believe.

The implication is that the Doctor has become part of history himself. His defeat of Sutekh (and of the Terileptils and the Mandragora Helix etc) had already been absorbed into the timestream, and the future would have been changed had he not gone through the motions and completed his predestined role.

In itself, this is a perfectly valid – and, indeed, oft-employed – theory. The TV series *Star Trek: Deep Space Nine* utilised it not so long ago, as Commander Sisko visited the past and found himself taking on the identity of a well-known martyr. His problem was how to avoid his own death without rewriting the events of yesteryear.

Our problem is that it's hard to equate this new theory with the old one. If the Doctor could become a part of history by fighting Sutekh, then why couldn't Barbara have done the same thing by saving the Aztecs? How can the Doctor be allowed to start the Great Fire of London and yet not to save Anne Chaplette from certain death?

Below: *Doctor Who* TV Movie: 'resurrection'
Photos © BBC Video

MORE SPANNERS IN THE WORKS

Just when you thought we were getting somewhere . . . Who's to say what 'history' is anyway, from the Doctor's standpoint? To him, the Dalek invasion of the 22nd century is surely as much of a historical occurrence as is the Massacre (in the same way that Sisko can't change our future because it's his past) – so why can he mess with the outcome of one and not the other? And why is it that these complications never arise on any planet other than Earth? Is the timeline of Peladon somehow less sacrosanct than our own?

In reality, of course, we know why it has to be like this: the writers of the Doctor's exploits would (understandably) like him to be able to do whatever he wants, wherever he wants to – and the only type of adventure in which that becomes a problem is one set during our documented past, in which all sorts of restrictions come into play.

The question is, how do we rationalise this into a set of workable physical rules for the *Doctor Who* universe? What, from the Doctor's point of view, is the difference between those situations in which he can act and those in which he can't?

A STAB IN THE DARK

Let's try another idea: the key factor could be *intent*. The Doctor can wander the universe oblivious to the consequences, as he knows that all he does will be/has already been absorbed into the Web of Time. But if he or his companions deliberately use their foreknowledge to change things, then disaster will follow. And so it should, too.

Consider this: the Conquistadores wipe out the Aztecs. Many years later, young Barbara reads about it in a history book. Older Barbara travels back in time and ensures that this wrong is righted. The Conquistadores don't wipe out the Aztecs. Young Barbara's book is written with a happy ending. Older Barbara travels back in time and settles back to observe a rather pleasant period of human history. Imagine her surprise when, because of her inaction, the Conquistadores wipe out the Aztecs. Many years later, young Barbara reads about it in a history book.

Hey presto! We have a time loop. And, although we don't know what the consequences of this would be, we can assume they wouldn't be nice. Presumably, the timestream would fall apart at the seams or the future would be wiped out or, at least, Barbara would be forced to live her two different lives over and over again . . . or something along those lines.

So, the Doctor is predestined to start the Great Fire of London by accident, so off he goes and does it. If, somehow, he manages to find out beforehand that this is going to happen (and if you want to be particularly pedantic about that throwaway line in *Pyramids of Mars*, he did), then what can he do? Answer: nothing at all. He has to proceed exactly as he would if he didn't know his own future, even if it means sacrificing lives in the process. Otherwise, time goes all circular on him. And, because the Doctor visits 20th century Earth so often, and because so many of his companions were born there, he is far more likely to be hamstrung by foreknowledge of our past than in any other time and place.

To my mind, this makes more sense than the idea (more common in fiction) that the time-traveller can change his or her own past and present without being changed personally. The *Back to the Future* films subscribed to this one, although they seemed to break their own rules by having Marty start to disappear when he stopped his parents from getting together in the fifties (and if he managed to prevent his own birth, then surely he also prevented himself from coming back in time and preventing his own birth?).

With this theory, we can even begin to make sense of *Day of the Daleks* – which, as Barry Letts knows, is no easy task. Here, we can actually see a huge time loop, as another of those invasions of Earth is caused by the very freedom fighters who sought to prevent it in their past. How this might actually have come about is a different matter (answers on a postcard, please); however, the Doctor discovers the loop and breaks it, presumably before permanent damage can be done. Time heals itself, the alternate future is eradicated and everybody lives happily ever after.

Oh, if only it could be that straightforward. ◆

Next issue: Parallel universes, the art of crossing one's own timestream and several good reasons why everything would be a lot simpler if it wasn't for the existence of the Time Lords. Oh yes, and the ending to that TV Movie too. Be here, and bring some aspirin . . .

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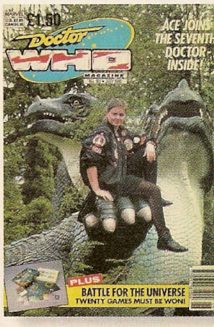
KEY TO LISTING

Ar Archive **Ft** Feature **It** Interview **St** Strip
Ts Telesnap Archive **Tx** Text fiction

DWM 162 **Ft** Travelling Companions, Vicki; Nostalgia, *Marco Polo* **St** *Doctor Conkeror!* (Ian Rimmer/Mike Collins) **Tx** *Living in the Past* (Andy Lane).

DWM 163 **It** Terrance Dicks; Russell Enoch; Elisabeth Sladen **Ft** *Doctor Who* in New Zealand; Gary Downie on *The Two Doctors*; Longleat exhibition **Tx** *Teenage Kicks!* (Paul Cornell).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PLUS
BATTLE FOR THE UNIVERSE
TWENTY GAMES MUST BE WON!

DWM 165 **It** Katy Manning; Dave Chapman **Ft** *Terror of the Autons* factfile; Overseas location filming **St** *Fellow Travellers* 1 (Andrew Cartmel/Arthur Ranson).

DWM 170 **It** Ian Stuart Black; Jeff Rawle **Ft** *Guardians of Prophecy;* in New Zealand; Gary Downie on *The Two Doctors*; Longleat exhibition

DWM 185 **It** Michael Ferguson; Ian Stuart Black; June Hudson **Ar** *The War Machines* **Ft** *The Time Meddler* on set; Christopher Bidmead's *Doctor Who* **St** *The Grief* 1(Dan Abnett/Vincent Danks) **Tx** *Ships* (Jamie Woolley).

DWM 186 **It** Fiona Cumming; Tony Caunter **Ar** *Enlightenment* **Ft** What the Papers Said; The Hartnell Years; Resistance is Useless **St** *The Grief* 2 **Tx** *Cathedral Heart* (Paul Cornell).

DWM 187 **It** Anneke Wills; Tim Piggot-Smith; Donald Hewlett; Bernard Holley; AJ Mitchell; Roger Murray Leach; James Acheson **Ar** *The Deadly Assassin* **Ft** What the Papers Said **St** *The Grief* 3.

A retrospective of a retrospective

DWM 196 Free postcards **It** Sophie Aldred; Roger Limb **Ar** *The Celestial Toymaker* **Ft** What the Papers Said; Colourising *The Daemons* **St** *Pureblood* 4 (Dan Abnett/Colin Howard) **Tx** *The Highest Science* (Gareth Roberts).

DWM 197 **It** Sophie Aldred; Roger Limb; Allan Bryce **Ar** *Image of the Fendahl* **Ft** What the Papers Said; Dalek Attack; Faith and Destiny; Return to Devil's End **St** *Emperor of the Daleks* 1 (Paul Cornell/Lee Sullivan) **Tx** *The Pit* (Neil Penswick); *A Time & A Place* (Una McCormack).

DWM 198 Free poster **It** Richard Gauntlett; Dick Mills **Ar** *Time and the Rani* **Ft** The Making of *Silver Nemesis*; What the Papers Said; Missing Stories, *The Prison in Space* **St** *Emperor of the Daleks* 2 **Tx** *Deceit* (Peter Darvill-Evans); *Three Steps to the Left* (Glenn Langford).

DWM 199 Free poster **It** Delia Derbyshire; Johnny Byrne; Ingrid Pitt **Ar** *Warriors of the Deep* **Ft** Colourisation; What the Papers Said; Missing Stories, *The Prison in Space* **St** *Emperor of the Daleks* 3 **Tx** *Lucifer Rising* (Jim Mortimore and Andy Lane); *Anti Matter with Fries* (Gareth Roberts).

DWM 200 Free poster **Ar** *Evil of the Daleks* **Ft** David Whitaker's *Doctor Who*; *Enemy of the World* novelisation; What the Papers Said; David Whitaker; *The Curse of the Daleks* **St** *Emperor of the Daleks* 4 **Tx** *Rennigan's Record* (David Whitaker).

DWM 201 **It** David Maloney; Martin Jarvis; Stephen Yardley; Ben Aaronovitch **Ar** *Frontier in Space* **Ft** Colourisation; What the Papers Said; Missing Stories, *Attack from the Mind* **St** *Emperor of the Daleks* 5 **Tx** *White Darkness* (David McIntee).

DWM 202 Free postcards **It** Matthew Waterhouse; David Maloney; Colin Baker **Ar** *Planet of the Daleks* **Ft** *In Memory Alone* **St** *Emperor of the Daleks* 6 **Tx** *Shadowmind* (Christopher Bulis).

DWM 203 Free postcards **It** David Maloney; Carmen Silvera; Alan Bennion; Liz Parker **Ar** *Invasion of the Dinosaurs* **Ft** Survey results; Missing Stories, *Paradise Five* **St** *Final Genesis* 1 (Warwick Gray/Colin Andrew) **Tx** *Birthright* (Nigel Robinson).

DWM 204 Free postcards **It** Dudley Simpson; Bernard Archard; Edward Kelsey; Robert James; Andrew Morgan **Ar** *The Reign of Terror* **Ft** *The Paradise of Death* **St** *Final Genesis 2* **Tx** *Iceberg* (David Banks).

DWM 205 Free postcards **It** Doreen James; Julian Glover; Paddy Kingsland **Ar** *City of Death* **Ft** William Emms tribute; What the Papers Said; *The Paradise of Death*; *The Airzone Solution* **St** *Final Genesis 3* **Tx** *Bloodheat* (Jim Mortimore); *Missing in Action* (Tim Pieraccini).

DWM 207 Free poster **Ar** *Attack of the Cybermen* **Ts** *The Tenth Planet* 4 **Ft** Creation of *Doctor Who;* the appeal of *Doctor Who* **St** *Time and Time Again* (Paul Cornell/John Ridgway) **Tx** *The Left-Handed Hummingbird* (Kate Orman).

DWM 208 Free collectors' card **It** Wendy Padbury **Ar** *The Mind of Evil* **Ts** *Fury From the Deep* 2 **Ft** Creation of *Doctor Who; New Adventures* authors **St** *Cuckoo* 1 (Dan Abnett/John Ridgeway) **Tx** *Conundrum* (Steve Lyons).

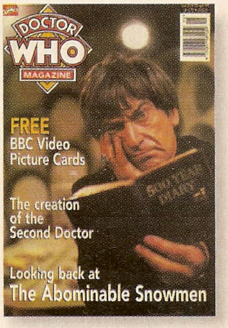
DWM 209 Free postcards **It** David Burton; John Gorrie; Jane How **Ar** *The Underwater Menace* **Ts** *Fury From the Deep* 4 **Ft** Creation of *Doctor Who; Dimensions In Time; New Adventures* authors **St** *Cuckoo* 2 **Tx** *No Future* (Paul Cornell); *Front Line* (Paul Smith).

DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** *Terror of the Zygons* **Ts** *Fury From the Deep* 6 **Ft** What the Papers Said; Missing Stories, *The Rosemariners*; *New Adventures* authors **St** *Cuckoo 3* **Tx** *Tragedy Day* (Gareth Roberts).

DWM 211 Free postcards **It** Roberta Tovey **Ar** *The Greatest Show in the Galaxy* **Ts** *The Web of Fear* 2 **Ft** What the Papers Said; Missing Stories, *The Rosemariners; The Greatest Show in the Galaxy* special effects **St** *Uninvited Guest* (Warwick Gray/John Ridgeway) **Tx** *Legacy* (Gary Russell).

DWM 212 **It** Deborah Watling; Pauline Collins **Ar** *The Faceless Ones* **Ts** *The Web of Fear* 4 **Ft** What the Papers Said; *The Colin Baker Years* **St** *Victims* 1 (Dan Abnett/Colin Andrew) **Tx** *Theatre of War* (Justin Richards); *Useless Things* (David Carroll).

DWM 214 Free postcards **It** Janet Fielding; Peter Davison **Ar** *The Tenth Planet* **Ts** *The Wheel in Space* 2 **Ft** Missing Stories, *Hex;* **St** *Victims* 3 **Tx** *All-Blood Harvest* (Terrance Dicks); *Roses* (Robert Mammone).


DOCTOR WHO MAGAZINE
FREE
BBC Video Picture Cards
The creation of the Second Doctor
Looking back at The Abominable Snowmen

DWM 215 Free postcards **It** Louise Jameson; David Troughton; Peter Davison **Ar** *The Curse of Peladon* **Ts** *The Wheel in Space* 4 **Ft** Reeltime Pictures **St** *The Lunar Strangers* 1 *(Gareth Roberts/Martin Geraghty)* **Tx** *Strange England* (Simon Messingham).

DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** *The Monster of Peladon* **Ts** *The Wheel in Space* 6 **Ft** Editing *The Seeds of Doom*; Readers' Survey; BBV **St** *The Lunar Strangers* 2 **Tx** *First Frontier* (David McIntee).

DWM 217 Bumper Issue **It** Lalla Ward; Sylvester McCoy; Pip and Jane Baker **Ar** *The Mark of the Rani* **Ts** *The Ice Warriors* 2 **Ft**

Brighton Beach Memoirs

Doctor Who and Tanni; Historical stories **St** *The Lunar Strangers* 3 **Tx** *St Anthony's Fire* (Mark Gatiss).

DWM 218 Free index **It** Sarah Sutton; Sylvester McCoy **Ar** *The Ark in Space* **Ts** *The Ice Warriors* 4 **Ft** Peter Cushing tribute; Missing Stories, *The Doomsday Contract*; Roy Castle tribute; What the Censor Saw **St** *Food for Thought* 1 (Nick Briggs/Colin Andrew) **Tx** *Falls the Shadow* (Daniel O'Mahoney).

DWM 219 Free index **It** Caroline John; Sylvester McCoy; Milton Johns **Ar** *The Enemy of the World* **Ts** *The Ice Warriors* 6 **Ft** *The Zero Imperative*; Missing Stories, *The Doomsday Contract*; *Shakedown*; What the Censor Saw **St** *Food for Thought* 2.

DWM 220 **It** Peter Purves; Mark Ayres; William Lucas; Walter Randall **Ar** *Frontios* **Ts** *The Underwater Menace 1* **Ft** What the Censor Saw **St** *Food for Thought* 3 **Tx** *Parasite* (Jim Mortimore).

DWM 221 **It** Carole Ann Ford; Rex Tucker **Ar** *The Gunfighters* **Ts** *The Underwater Menace* 2 **Ft** What the Censor Saw; *New Adventures* authors **St** *Change of Mind* 1 (Kate Orman/Barrie Mitchell) **Tx** *Parasite* (Jim Mortimore).

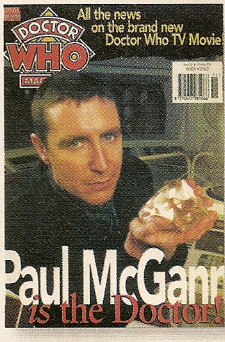
DWM 222 **It** Richard Franklin **Ar** *Doctor Who and the Silurians* **Ts** *The Underwater Menace* 3 **Ft** *The Paradise of Death*; What the Censor Saw; *New Adventures* authors **St** *Change of Mind* 2 **Tx** *Set Piece* (Kate Orman).

DWM 223 **It** Michael Hayes; David Driver **Ar** *The Armageddon Factor* **Ts** *The Underwater Menace* 4 **Ft** The future in *Doctor Who*; *New Adventures* authors **St** *Change of Mind* 3 **Tx** *Infinite Requiem* (Daniel Blythe).

DWM 224 Free collectors' cards **It** Andrew Cartmel; Michael Hayes **Ar** *The Abominable Snowmen* **Ts** *The Abominable Snowmen* 1 **Ft** The Second Doctor; *Doctor Who* on the internet **St** *Land of the Blind* 1 (W Scott Gray/Lee Sullivan).

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** *The Curse of Fenric* **Ts** *The Abominable Snowmen* 2 **Ft** *Eye of the Beholder* **St** *Land of the Blind* 2 **Tx** *Sanctuary* (David McIntee).

DWM 226 **It** Nicholas Courtney; Andrew Cartmel; Philip Segal **Ar** *Kinda* **Ts** *The Abominable Snowmen* 3 **Ft** Vox pops; Survey results **St** *Land of the Blind* 3 **Tx** *Human Nature* (Paul Cornell).


All the news on the brand new Doctor Who TV Movie
DOCTOR WHO
Paul McGann is the Doctor!

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (*Out/TARDIS*) **Ar** *Snakedance* **Ts** *The Abominable Snowmen* 4 **Ft** Alien worlds in *Doctor Who*; *Doctor Who* audio books **St** *Up Above the Gods* (Richard Alan/Lee Sullivan) **Tx** *Meridians* 1 (Andrew Cartmel).

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (*Out/TARDIS*) **Ar** *The Ark* **Ts** *The Abominable Snowmen* 5 **Ft** Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* (Alan Barnes/Martin Geraghty) **Tx** *Meridians* 2 (Andrew Cartmel).

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** *The Face of Evil* **Ts** *The Abominable Snowmen* 5 **Ft** *Downtime*; Vox pops; Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* 2 **Tx** *Meridians* 3.

DWM 230 **It** Nicholas Mallett; Jeremy Bear; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (*Out/TARDIS*) **Ar** *The Mutants* **Ts** *The Abominable Snowmen* 5 **St** *The Curse of the Scarab* 3 **Tx** *The Final Analysis* 1 (Gareth Roberts).

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (*Out/TARDIS*) **Ar** *Timelash* **Ts** *The Abominable Snowmen* 5 **Ft** *The Five Doctors Special Edition*; Michael Wisher tribute **St** *Operation Proteus* 1 (Gareth Roberts)

DWM 232 **It** Matthew Robinson; Roger Cheveley; Richard Martin **Ar** *The War Games* **Ts** *The Highlanders* 1 **Ft** PanoptiCon '95 **St** *Operation Proteus* 2 **Tx** *The Final Analysis* 2.

DWM 233 **It** Richard Martin; Michael Young; Terrance Dicks (*Out/TARDIS*) **Ar** *The Massacre of St Bartholomew's Eve* **Ts** *The Highlanders* 1 **Ft** The John Nathan-Turner Memoirs 1; The Creators of *Doctor Who* **St** *Operation Proteus* 3 **Tx** *The Final Analysis* 3.

DWM 234 **It** Verity Lambert; Virgin Books team **Ar** *Mawdryn Undead* **Ts** *The Highlanders* 2 **Ft** The JN-T Memoirs 2 **St** *Target Practice* (Gareth Roberts/Adrian Salmon).

DWM 235 **It** Bob Baker/Dave Martin; Verity Lambert **Ar** *The Web of Fear* **Ts** *The Highlanders* 3 **Ft** Class 4G on *Terror of the Zygons*; The JN-T Memoirs 3 **St** *Black Destiny* 1 (Gary Russell/Martin Geraghty).

DWM 236 **It** Nicola Bryant; Sheila Ruskin; Bob Baker/Dave Martin **Ar** *The Keeper of Traken* **Ts** *The Highlanders* 4 **Ft** The JN-T Memoirs 4; The New Doctor **St** *Black Destiny* 2 **Tx** *The Dragon of Hyacinth Lodge* 1 (Alan Barnes).

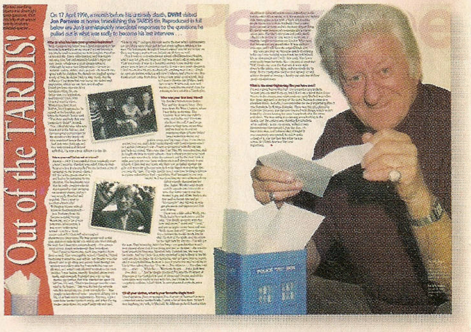
DWM 237 **It** Jean Marsh; Nicola Bryant **Ar** *The Sontaran Experiment* **Ts** *The Evil of the Daleks* 1 **Ft** *The Evil of the Daleks* appreciation; The JN-T Memoirs 5; The Sixth Doctor and violence **St** *Black Destiny* 3 **Tx** *The Dragon of Hyacinth Lodge* 2.

DWM 238 **It** Paul McGann; Geoffrey Sax; Daphne Ashbrook **Ar** *Colony in Space* **Ts** *The Evil of the Daleks* 2 **Ft** The JN-T Memoirs 6 **St** *Ground Zero* 1 (Scott Gray/Martin Geraghty) **Tx** *The Dragon of Hyacinth Lodge* 3.

DWM 239 **It** Sylvester McCoy; Matthew Jacobs; Eric Roberts; Beryl Reid **Ar** *Earthshock* **Ts** *The Evil of the Daleks* 3 **Ft** The JN-T Memoirs 7; Vox pops **St** *Ground Zero* 2.

DWM 240 **It** Philip Segal; Mark Eden **Ar** *Marco Polo* **Ts** *The Evil of the Daleks* 4 **Ft** TV Movie review; Survey results; The JN-T Memoirs 8 **St** *Ground Zero* 3.

DWM 241 **It** Jon Pertwee (*Out/TARDIS*); Chris D'Oyly John **Ar** *The Dæmons* **Ts** *The Evil of the Daleks* 5 **Ft** Jon Pertwee tribute; Jon Pertwee remembered 8 **St** *Ground Zero* 4.



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Down your way . . .

Back in Issue 236, we made an appeal for details of *Doctor Who* fan clubs, associations and social groups around the world. We received dozens of replies, from Seattle to Sheffield; so now **Gary Gillatt** introduces our as-exhaustive-as-possible guide to the heartlands and grass-roots of *Doctor Who* fandom . . .

"Why are you bothering?" I hear you ask. It's because every week we receive stacks of letters from readers keen to meet other fans, find pen-pals and make new friends with like-minded people who share their obsession with Katy Manning or K9. A proportion of you, it appears, go to work, school or college each day, live one life there, and then seek release by rushing back home (reading a couple of chapters of the latest *New Adventure* on the bus) to watch *The Power of Kroll* or some such. That's all fine, of course, but *Doctor Who* appreciation is such a marvellous and fun group activity that it would be a shame to miss out.

Doctor Who groups come in different types. There are big *National Organisations* who organise large-scale conventions and publish well-informed newsletters, and there are small, intimate *Local Groups*, often with no more than 10 or 15 members, who meet in a pub or church hall. Our guide, however, is geographic in nature, this first part covering the world's largest concentration of *Doctor Who* fans; which is, unsurprisingly, in the United Kingdom.

The UK has only one officially recognised fan club, the *Doctor Who* Appreciation Society (DWAS). The DWAS is 20 years old this year, and with a dedicated organising committee of volunteers, is still going strong. They publish the monthly *Celestial Toyroom* newsletter and a number of well-researched specialised publications and, as share-holders in the *Doctor Who* event-management and mail-order company Dominitemporal Services, help to organise the annual PanoptiCon convention.

The British mainland also has a busy network of local groups, as detailed overleaf. Where possible, we've given you a contact address for each group, so you can contact someone who can give you details of the frequency of meetings, venues and so forth (enclosing a stamped, addressed envelope of course.) We have tried to guarantee the accuracy of all this information at the time of going to press, but we cannot accept any responsibility for the quality or reliability of the group concerned. Don't worry unduly though; many of these are affiliated to the DWAS, which has a well-organised Local Group Network which helps to monitor these satellite organisations, and who also very kindly forwarded to us the details of other groups who did not respond to our initial appeal for information. If you want a 'second opinion' on a group before you pop along, contact the DWAS Local Groups Organiser at the address at the bottom of the page. A couple of the groups, such as that at the Fitzroy Tavern in London, don't have an organiser and are merely informal gatherings, so please don't hassle any owners of establishments which have been claimed for such 'rallies'. Also, we haven't mentioned Northern Ireland or Eire because, sadly, no Irish local group has contacted us. If you are the organiser of one, then please get in touch and we'll print your details in Part Two of this feature, which will cover the rest of the world.

We hope you find the information overleaf useful, and that it helps you to make new friends with whom you can debate, drink, or visit the filming locations of *The Android Invasion*. It's worth pointing out that all three of the full-time staff of **DWM**, and the majority of our freelance contributors were, at one stage, active members of a *Doctor Who* group. Scott provided artwork and articles for *Time-Space Visualiser*, the fanzine of the New Zealand Fan Club; Paul did the same for *Views, News and Reviews*, published by a group of fans living around Newcastle; and I was once an editor of *Tower*, the humble newsletter of the now-defunct Blackpool Local Group – other former members of which are now busy working on BBV video productions with Peter Davison and Caroline John, writing books for Virgin and getting prepared for our 10-year reunion. None of us would have had our enthusiasm for *Doctor Who* so fired if it weren't for the friendship and support of fellow fans. Get out and participate now!

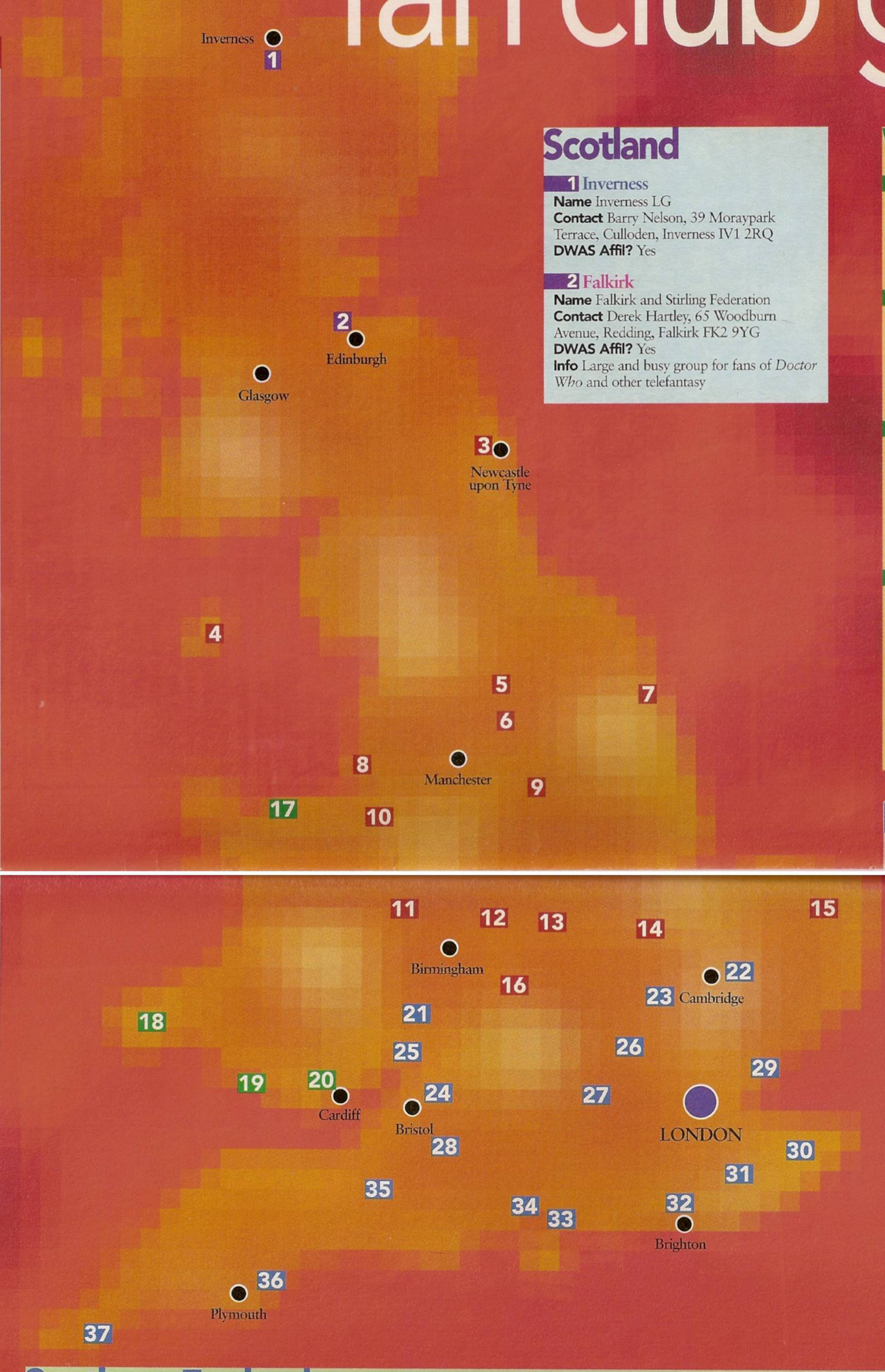
And finally, if you do meet loads of new mates via this feature, and finish up editing fanzines or videos, then don't forget to send us a copy. And if, heaven forbid, you come across anyone who doesn't read **DWM**, then as a favour to us, please beat them about the head with a rolled-up copy and point them in the direction of the nearest newsagent!

Have fun!

The *Doctor Who* Appreciation Society membership department, and Local Group Network can be contacted at: DWAS, PO Box 519, London, SW17 8BU. Please send an SAE.

Part One THE UNITED KINGDOM ▶

The Doctor Who Magazine fan club guide



Northern England

3 Newcastle-Upon-Tyne

Name Academius Stolaris
Contact Keith Armstrong, 6 Briar Lea, Shiney Row, Houghton-le-Spring, Tyne and Wear DH4 4PS
DWAS Affil? Yes
Info Monthly video and social meetings. Forbidden Planet discount for members.

4 Isle of Man

Name Anorax Anonymous
Contact Anorax Anonymous, Copt-Oak, 16 Governors Road, Onchan, Isle of Man IM3 1AU
DWAS Affil? Yes

5 Wakefield

Name The Wakefield Highlanders
Contact Andrew Banks, 19 Whitegates Close, Wrenthorpe, Wakefield, West Yorks WF1 2AR
DWAS Affil? Yes
Info Small group with fanzine and themed video afternoons

6 Barnsley

Name The Barnsley LG
Contact Ryan O'Neill, 2 Windhill Mount, Darton, Barnsley, South Yorks S75 5BT
DWAS Affil? Yes

7 Hull

Name East Yorkshire LG
Contact 20 The Meadows, Cherry Burton, Beverley, East Yorks HU17 7SD
DWAS Affil? Yes
Info Regular informal meetings with videos, quizzes etc

8 Liverpool

Name Zero Cabinet
Contact Ian Sloan, 40 Challis Street, Birkenhead, Merseyside L41 7DH
DWAS Affil? Yes

9 Sheffield

Name The Watchers
Contact Adrian Hulme, 97 New Bolsover,
Info Regular star guests

10 Chester

Name The Unwilling Warriors
Contact 14 Myrica Grove, Hoole, Chester, Cheshire CH2 3EW
DWAS Affil? Yes
Info Informal monthly meetings and fanzine

11 Shrewsbury

Name Marches of Time
Contact Ian Peake, Marsh Hall Farm, Halfway House, Shrewsbury, Shropshire
DWAS Affil? Yes
Info Regular informal meetings with videos, quizzes etc

12 Burton-Upon-Trent

Name The New Age Time Travellers
Contact Alan Riley, 147 Harper Avenue, Burton-Upon-Trent, Staffordshire.
DWAS Affil? Yes

13 Leicester

Name Leicester Telefantasy Group
Contact Nick Headley, 71 Main Street, Bushby, Leics LE7 9PL
DWAS Affil? Yes

14 Peterborough

Name Sector 14 Telefantasy Group
Contact Allen Adams, Flat 4, 101 Park Road, Peterborough, Cambs PE1 2TR
DWAS Affil? Yes
Info For fans of US and UK telefantasy

Name The Nth Dimension
Contact Tony McRichie, 43 Canterbury Road, Peterborough, Cambs PE4 6PA
DWAS Affil? Yes
Info For fans of US and UK telefantasy

15 Norwich

Name Norwich LG
Contact Sean Hindle, 1 Osbert Close, Lakenham, Norwich, Norfolk NR1 2NL
DWAS Affil? Yes
Info Social group for fans of *Doctor Who* and othe SF, with newsletter and fanzine

16 Coventry

Name The Who Street Kids
Contact Wes Campbell, 12 Beausale Croft, Mount Wood, Coventry, Warks CV5 7HL
DWAS Affil? Yes
Info Lively, relaxed social group

Scotland

1 Inverness

Name Inverness LG
Contact Barry Nelson, 39 Moraypark Terrace, Culloden, Inverness IV1 2RQ
DWAS Affil? Yes

2 Falkirk

Name Falkirk and Stirling Federation
Contact Derek Hartley, 65 Woodburn Avenue, Redding, Falkirk FK2 9YG
DWAS Affil? Yes
Info Large and busy group for fans of *Doctor Who* and other telefantasy

Wales

17 Conwy

Name Strangers in Time
Contact James Tomlinson, Gweryl Bungalow, Gyffin, Conwy, Gwnnedd LL32 8NN
DWAS Affil? Yes
Info Location visits, quizzes, magazine

18 Haverfordwest

Name Shangri-La
Contact Stuart Boston, Gracelands, Tudor Gardens, Haverfordwest, Dyfed SA61 1LS
DWAS Affil? Yes
Info Monthly meetings, special guests and fundraising

19 Swansea

Name Swansea LG
Contact Neville Williams, 28 Millbrook Street, Plasmarl, Swansea, West Glam SA6 8JY
DWAS Affil? Yes
Info Regular meetings and location visits, quizzes, magazine

20 Cardiff

Name SF Fantasy Cardiff
Contact 16 Cilgerran Cresent, Llanishen, Cardiff CF4 5HE
DWAS Affil? Yes
Info For fans of *Doctor Who* and other telefantasy, meeting twice a month

Name Cardiff LG
Contact Darren Floyd, 186 Railway Street, Cardiff, South Glamorgan CF2 2NH
DWAS Affil? Yes

London

London (Central)

Info Super-cool informal meeting place for *Doctor Who* fans. No organiser and no structure; just a pub full of fans. First Thursday of every month at The Fitzroy Tavern, Windmill Street, London W1

London (Central)

Name The Sisterhood of Karn
DWAS Affil? No
Info Group for gay and lesbian *Doctor Who* fans. Meets second and fourth Wednesday of every month at Central Station bar, 32 Wharfdale Road, London N1

London (West)

Name West London Local Group
Contact Rob Nisbet, 34 Oakington Avenue, Hayes, Middlesex UB3 4AH
DWAS Affil? Yes
Info Informal social group

London (North)

Name North London LG
Contact Martin Cassan, 22 Decoy Avenue, Golders Green, London NW11 OET
DWAS Affil? Yes
Info Informal social group, with occasional location visits!

Southern England

21 Worcester

Name The Spearhead
Contact Richard Kyte, 39 Badsey Lane, Evesham, Worcs WR11 6AX
DWAS Affil? Yes
Info Social group for fans of *Doctor Who* and other SF, with newsletter and fanzine

22 Cambridge

Name Cambridge Universities *Doctor Who* and Telefantasy Society
Contact Jonathan Smith, 34 Thoday Street, Cambridge CB1 3AS
DWAS Affil? No

23 Bedford

Name Bedfordshire Mine
Contact Cathy Friend, 9 Cromwell Road, Bedford, Bedfordshire MK40 4LR
DWAS Affil? Yes

24 Bristol

Name Bristol LG
Contact Darren Beale, Trinity Church Flat, Cranbrook Road, Redland, Bristol BS6 7B2
DWAS Affil? Yes
Info Brand new local group; informal social gatherings

25 Gloucester

Name The Mind Robbers
Contact Kath Harper, 51 Wheatway, Abbeydale, Gloucester GL4 9ET
DWAS Affil? Yes

26 Hemel Hempstead

Name Hertfordshire (Plus) LG
Contact Ken Desborough, 123 The Waveney, Hemel Hemptead, Herts HP2 6DH
DWAS Affil? Yes

27 Reading

Name Thames Valley Time Lords
Contact Mark Keeping, 554 Oxford Road, Reading, Berks RG30 1EG
DWAS Affil? Yes
Info High-spirited pub meetings and social events every alternate Monday

28 Bath

Name Bath LG
Contact Guy Wainer, 16 Upper East Hayes, Bath, Avon BA1 6LN
DWAS Affil? Yes
Info Active, close knit group with monthly meetings

29 Basildon

Name South Essex LG
Contact Mark Eldridge, 19 Brampsteads, Durham Road, Laindon, Basildon, Essex SS15 6QU
DWAS Affil? Yes

30 Canterbury

Name East Kent LG
Contact Peter Stepney, 199 Shalmsford Street, Chartham, Canterbury, Kent CT4 7PY
DWAS Affil? Yes

31 Tunbridge Wells

Name West Kent LG
Contact Stephen Broome, 31 Springfield Road, Tunbridge Wells, Kent TN4 ORD
DWAS Affil? Yes

32 Brighton

Name BADWAS
Contact Guy Dowers, Sundown, 5 Golden Avenue, East Preston, West Sussex BN16 1NZ
DWAS Affil? Yes
Info Meetings every 4-5 weeks; newsletter

33 Portsmouth

Name Portsmouth LG
Contact Kris Stevens, 141 Lumsden Road, Portsmouth, Hampshire PO4 9LW
DWAS Affil? Yes

34 Southampton

Name LG21
Contact Darren Allen, 44 Woodland Close, Thornhill, Southampton, Hamps SO2 5RD
DWAS Affil? Yes
Info Group founded by Bill Baggs in 1983; regular meetings and other activities

35 Somerset

Name Cloister Bell
Contact Terry Francis, 34 Etsome Terrace, Somerton, Somerset TA11 6LS
DWAS Affil? Yes
Info Irregular meetings with games, quizzes, discussions, amateur videos – plus a quarterly fanzine!

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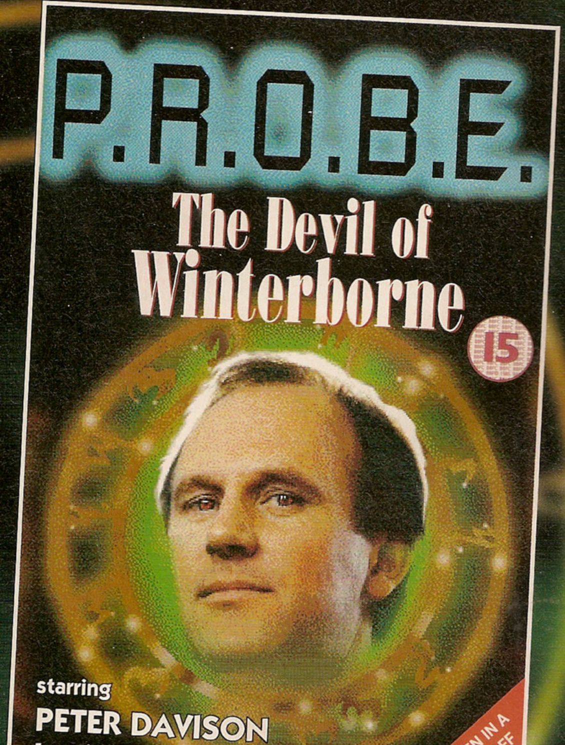
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The Telesnap Archive

compiled by Matthew Pereira

During the Seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

The Evil of the Daleks

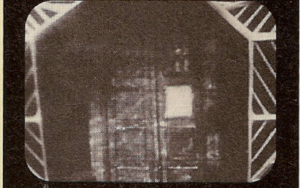
Episode 7

by David Whitaker

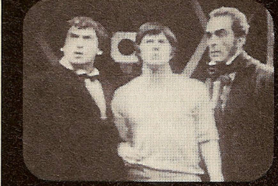
Directed by Derek Martinus

Transmitted 1st July 1967

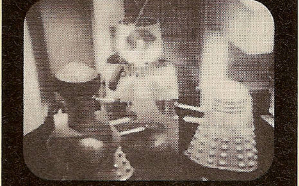
THE EVIL
OF THE
DALEKS



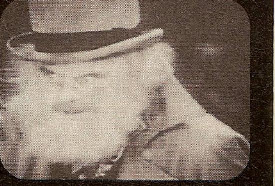
A light illuminates a familiar shape. "The TARDIS!" says Jamie. The Doctor is grim-faced as the Emperor Dalek's voice reverberates around the chamber. "You will take the Dalek Factor. You will spread it through the entire history of Earth!"



"No!" exclaims the Doctor. "You can't make me do it!" "You will obey," echoes the voice as the Black Dalek leads them away.

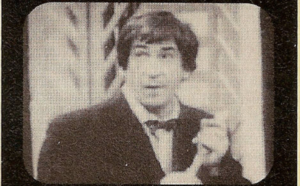


Elsewhere in the city, a Dalek reports that the experiment is ready to be carried out. "Proceed," replies a Black Dalek. The technician activates a strange device. As the machine starts to glow, a low hum fills the air . . .

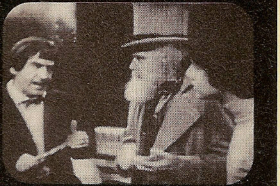


As the Doctor idly plays his recorder, Maxtible explains the reason for his willing collaboration with the Daleks. Jamie finds it hard to believe that he has betrayed them simply to obtain the secret of the Philosopher's Stone.

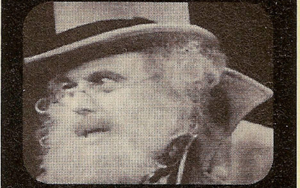
"People have done worse for less," the Doctor observes. Jamie comments that the Philosopher's Stone is an old wives' tale. The Doctor remarks that it is still considered scientifically possible. "Of course it's possible," Maxtible interrupts angrily.



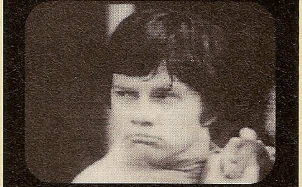
The Doctor states that it's academic whether it is possible or not. "So what is the point, then?" Jamie snaps. "They promised me," blusters Maxtible. "Daleks don't keep their promises," the Doctor states abruptly.



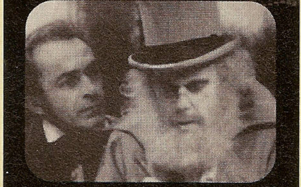
"I see what you're trying to do – you're trying to shake my faith, but I will be given the secret," says Maxtible. "But it won't do you any good because you won't be able to use your secret," snaps Jaime, and launches himself at Maxtible.



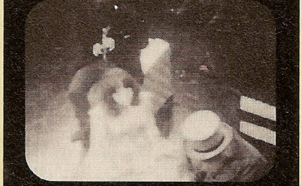
A Dalek swiftly glides in and warns Jamie not to harm Maxtible. Maxtible advises Jamie to obey. "Oh, don't worry," says the young Scot backing away, "the very thought of going near you repulses me."



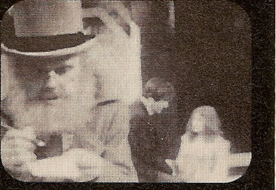
"They seem to be prepared to protect you," Waterfield says to a thoughtful Maxtible. He suggests that if Maxtible cooperates with the Daleks it could give them a chance to plan an escape.



"No," Maxtible replies sternly. "At least for Victoria's sake," Waterfield begs, reminding him of what he put the girl through. But Maxtible remains resolute. "It's no good, Papa," Victoria says. "He doesn't listen anymore."



The Doctor confides to Victoria that there is no way he would work for the Daleks. He explains that, even if released, the TARDIS could not return her to her own time. He suggests he may try to take them to another universe or his own planet.



Suddenly an idea flashes through the Doctor's mind. He crosses the floor and asks Maxtible about the control device the Daleks used on Arthur Terrall. Maxtible explains that it was erratic and that he had told the Daleks it would prove unsatisfactory.

"Aye, well, it's a good thing it did fail," sneers Jamie, "or they'd have tried it on you next."
In the Emperor's chamber, a Dalek reports that the experiment is ready. The order is given to proceed.

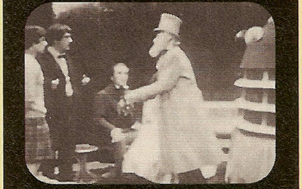
In the Daleks' laboratory, the Black Dalek instructs a group to stop work. They continue. It repeats the order. "Why?" a solitary voice innocently enquires. The Black Dalek explodes with anger, "Who spoke? Who questioned a Dalek command?"

A buzzer sounds, and the Black Dalek moves away to summon Maxtible. He is shown the machine but told not to step under the archway leading into the room.

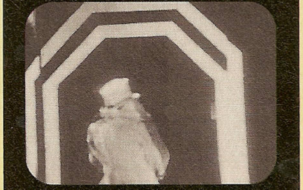
The Dalek orders him to read out the atomic weight of the metal inside the machine. The Doctor explains to Jamie that the figures read by Maxtible identify the metal as iron. As the Daleks activate their machine, the Black Dalek instructs Maxtible to look again at the atomic weight.

Maxtible stares at the numbers as they swiftly ascend to that of gold. "Iron into gold!" He cries out. He turns to the others. "I told you it was possible," he adds with maniacal glee.

"They've kept their promise," he rants to the others. "The machine is yours," the Black Dalek states. In a state of dementia, Maxtible wanders towards the machine.



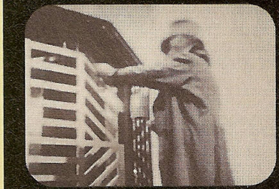
"If you value your life," warns the Doctor, "Don't go near that machine!" Oblivious to the Doctor's words, Maxtible walks under the arch.



A brilliant light suddenly rains down on Maxtible, paralysing him. "What have they done to him?" asks Victoria. The Black Dalek orders Maxtible to go to the control room.

"I obey," Maxtible says blankly. "They've turned him into a Dalek," observes Jamie. "Yes," confirms the Black Dalek, "the Dalek Factor." The Doctor learns that this is what they want him to do to the people of Earth. "Human beings turned into Daleks," he says thoughtfully.

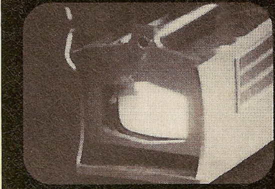
The Emperor is informed about the insubordination of one of the test Daleks and orders it to be found immediately.
The Dalek-ised Maxtible returns to the work-room and, after inspecting the arch, silently opens the door.



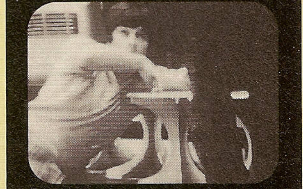
Inside the darkened room, he manoeuvres around the sleeping captives, stopping by the Doctor's side. "Open your eyes," he says in a mechanical drone. "You are asleep still, but can hear my voice."

The Doctor opens his eyes. "I have come to help you," Maxtible claims. "Look at the box," he orders.

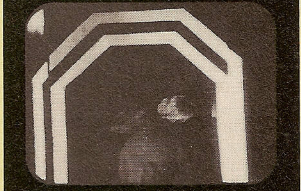
He points to a small monitor displaying a picture of the Doctor's time machine. "I have had your TARDIS placed outside the city," he claims. "I will take you to it," he adds, and tells the Doctor to follow him.



The Doctor slowly rises to his feet and walks towards the door.. Jamie awakens and watches the events with curious eyes. "Hey, Doctor, what are you doing?" he calls out. The Doctor ignores him and follows Maxtible.



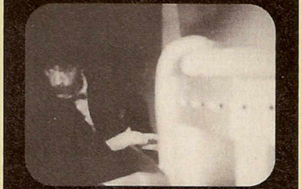
"Don't go near the door!" Jamie cries, but the Doctor steps through the arch and is bathed in the Dalek Factor. Jamie leaps up to help his friend. "Stay where you are," the Doctor replies in the stilted speech akin to a Dalek.



"That is an order," the Doctor barks at Jamie. "We will work together on the Dalek Factor," Maxtible says to his new comrade. "I obey," the Doctor acknowledges. His young companion looks on despairingly.

Maxtible shows the Doctor the machine producing the Dalek Factor, and another that will convert the capsules into a vapour. "Steam that will be sprayed into the atmosphere of the Earth," he explains.

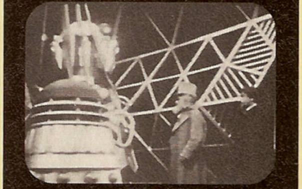
"I must examine the machine," says the Doctor. "Do so," replies Maxtible and walks towards the door. The Doctor bends down to take a closer look. He then looks back to check that Maxtible is no longer in sight.



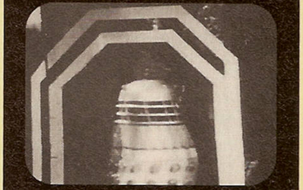
The Doctor quickly moves back to the archway's control panel and nimbly substitutes the capsule in the panel with an identical one from his pocket. He then calls Jamie over and tells him to bring everyone through the archway when he gives the word.

"What?" replies Jamie. "Trust me," urges the Doctor as a Black Dalek glides into the room. "What are you doing?" it demands. "Take me to your Emperor," the Doctor replies in monotone. Jamie and the others remain undecided whether to trust the Doctor.

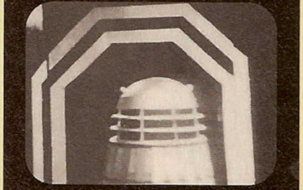
In the control room, the Emperor learns of another rebellious Dalek. The Doctor suggests that all Daleks should pass through the archway door to have the Dalek factor placed in them. The Emperor agrees and orders Maxtible to deal with the remaining humans.



As the Daleks begin to file through the arch . . .



. . . The Doctor returns to the cell and tells his friends to go though the door. "It's all right, I've changed over the Factors," he explains. "I've used one of the capsules from my test Dalek. I've given them all the Human Factor!"

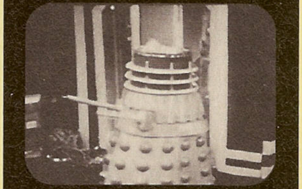


"Aren't you coming?" asks Jamie. The Doctor replies that he has things to do. Jamie remains wary and asks why the arch didn't affect him. "I don't come from Earth," the Doctor explains, and tells them to go to the tunnel where he will join them later.

Jamie gingerly steps through and quickly urges the others to follow. Entrusting his daughter to Kemel and Jamie, Waterfield heads off to find Maxtible.

The three edge past a group of Daleks. Their casings are open, exposing the creatures within them. "Oh, dizzy," croaks one of the converted Daleks and the others echo the feeling. In unison they start to chant, "Dizzy Daleks, dizzy Daleks!"

Maxtible and a Black Dalek return and demand to know where the prisoners are. "I do not know," replies a Dalek in a surly manner. The Black Dalek orders them to return to their work. "Why?" one replies. "Do not question," the Black Dalek barks.



"Why?" they all reply. "Why not question?" one of them adds. "Silence!" the Black Dalek snaps and orders them to obey. "I will not obey," the first Dalek relies firmly.

The Black Dalek opens fire on the first Dalek. The creature screams in agony as the blast reduces it to a lifeless, smouldering blob. "You will obey without question," the Black Dalek barks. The other two open fire on their superior. The justice of their weapons is swift.

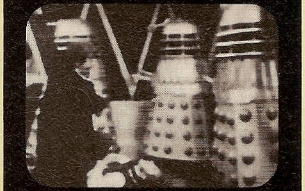
The Doctor leads a group of humanised Daleks to the entrance of the control room. They confront a Black Dalek and demand to know from the Emperor why they must obey without question.

As they continually question the Black Dalek, it opens fire on them. "Defend yourselves, Daleks," yells the Doctor. "The Black Daleks are attacking you!"
Inside, the Emperor orders all Black Daleks back to control to destroy the rebels.

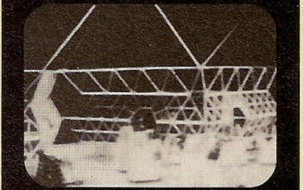
"Destroy the Emperor or be destroyed yourselves," the Doctor urges. He is joined by Waterfield who begs him to hurry. "I've finished now," the Doctor smiles. A Black Dalek rounds the corner and opens fire. Waterfield bravely leaps in front of the Doctor.

Taking the full force of the blast he crumples to the floor. The rebels turn on the Black Dalek with deadly accuracy. The Doctor cradles Waterfield's dying body. "You saved my life," he says. "A good life to save," Waterfield smiles.

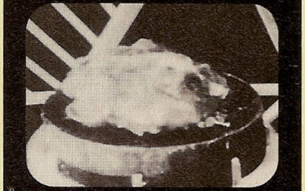
"Please you must . . . Victoria," he gasps. "Don't worry about Victoria. We'll look after her," the Doctor says. "No time for me?" Waterfield whispers as he closes his eyes for the last time. The Doctor turns to the onlooking Daleks and encourages them to join the fight.



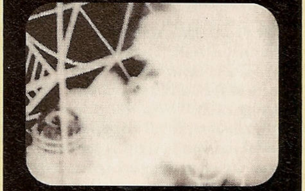
He directs them to a window overlooking the Emperor's control room. The rebels have now entered the chamber and are battling their way towards the Emperor.



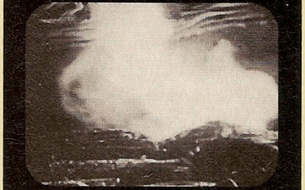
"Obey me," booms the Emperor. "Do not fight in here. Do not fight in here, I said! Obey!" The orders are ignored as the Black Daleks battle to contain the seemingly endless stream of rebels pouring into the chamber.



Sirens wail as a full-scale civil war erupts on Skaro. "You will be exterminated, annihilated," the Emperor rants, to no effect. "The Dalek race will die out completely," it screams as the Daleks continue to destroy each other.



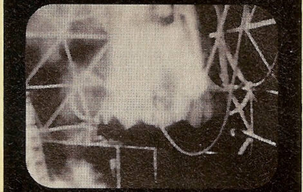
In the underground tunnel, Jamie, Victoria and Kemel watch as the smoke from the city below climbs up the chasm. "Kemel," a familiar voice calls out, "come here." Maxtible appears.



Victoria shelters behind Jamie. Kemel walks purposely forward to confront the possessed Maxtible . . .

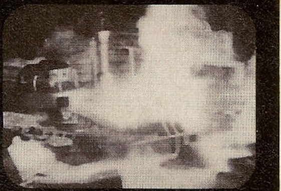
With superhuman strength gained from the Dalek Factor, Maxtible grips Kemel and forces him closer to the chasm. "Kill, kill, kill!" he chants. Kemel tries in vain to hold his footing but the inhuman Maxtible slowly forces him over the edge.

The Emperor calls out in desperation for all Daleks to report to control. The massive creature screams as the rebels attack.
At the chasm, Victoria and Jamie mourn the death of Kemel.



Heading for the tunnel, the Doctor quickly hides as Maxtible returns to the city. "The Daleks must not, cannot be destroyed," the madman cries. "The race will survive. The Daleks will live and rule forever!" he adds, moments before he is cut down and killed.

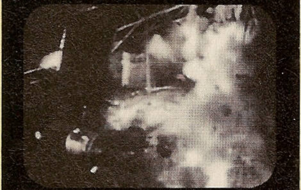
The Doctor slips into the tunnel as the Dalek city begins to burn. Carnage and chaos reign thoughout the city.



The Doctor and Jamie are joyfully reunited. The Doctor informs Victoria that her father is dead but that he did not die in vain. "I think we've seen the end of the Daleks forever," he states and, leaving Victoria for a moment, he and Jamie head for the TARDIS.

"We can't leave her alone," Jamie protests. "We're not going to leave her," says the Doctor. "She's coming with us." As the Doctor returns to Victoria, he looks down on the burning remains of the Dalek city.

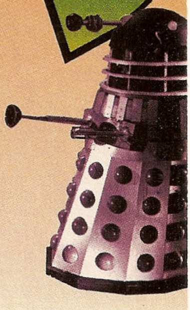
"The end," he states. "The final end."
In the control room, the Daleks continue to destroy each other. The once-mighty Emperor Dalek screams as the flames consume it . . .



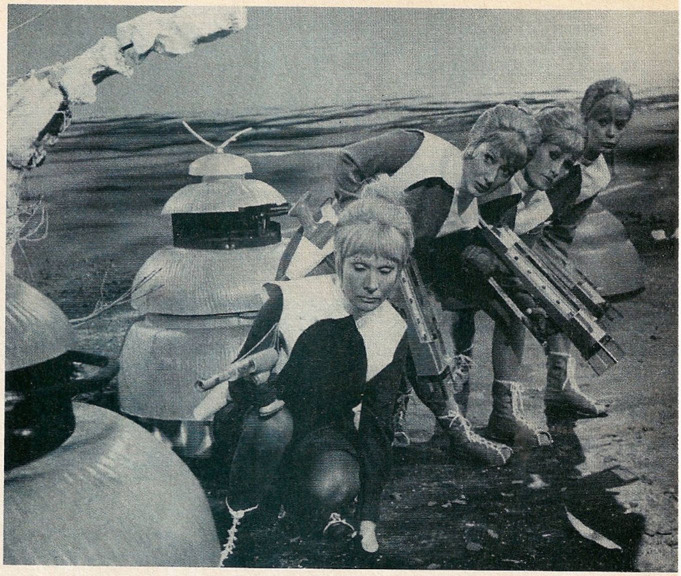
The Telesnap Archive will return in a few months with *The Macra Terror* . . .

DIRECTED BY
DEREK MARTINUS

The nightmare man



In the sixties and seventies, the nation squirmed with terror as the Cybermen, Ice Warriors and Autons took over our TV sets. Peter Griffiths talks to the man who directed each of their debuts – **Derek Martinus**.



Above: Maaga (Stephanie Bidmead) and her clone Drahvin warriors in *Galaxy 4*. Photo © BBC

“It's an awfully long way back, and not ground I go over very often,” explains director Derek Martinus, settling down to talk about his six entries in the *Doctor Who* canon – work that includes some of the most fondly-remembered stories in the entire series. An early interest in directing took the young Derek to the University of Oklahoma and, as a post-graduate, to Yale drama school. Arriving back in England with no money, he was given a lucky break by a theatre director and was accepted by Sydney Newman to the BBC Directors' Course shortly afterwards.

Derek takes up the story: “I had just come off the course, with only one BBC2 play on my CV, when I got an emergency call from the producer of *Doctor Who*, Verity Lambert. ‘Our director is looking a bit sickly and will have to take a rest,’ she said. ‘Would you like to come and direct an episode?’ I have to say I hadn't been a great *Doctor Who* fan. I saw myself more as a Strindberg/Henry James type, I suppose. No, that's not true, but I was into dramatic realism – kitchen sink plays about people. I'd never been a ‘sci-fi guy’. I'd seen some *Doctor Who*s, and frankly, I thought they were tacky. They looked like they hadn't had nearly enough money spent on them, and the acting wasn't fantastic. It was all a bit down-market, really! Verity assured me that they were working on all that, getting better stories and pushing for more money. She was very ambitious and persuasive, so I took the programme on.”

Replacing Mervyn Pinfield as director of *Galaxy 4*, Derek found himself thrown in at the deep end. “It was all cast and ready to go. Filming was in progress at Ealing studios, which had a big pedigree at that time – Alec Guinness films and the like. You really felt that you were stepping onto hallowed stages; suddenly you were part of the mystique of film. These were big alien world sets too, and for a newcomer that was tremendous fun. Mervyn had his own ideas, of course, so there was some conflict there. There was bound to be with two directors. I was a new boy, wanting to do it my way with a new broom, and he'd been at it for decades, with all those preconceived ideas. He was only trying to help, so it wasn't too bad. You were pretty damn limited with what you could do on *Doctor Who*'s schedule anyway.”

From the Voord to the Mechanoids, the production team had consistently tried to recapture the mass appeal of the Daleks. The latest effort was the Chumblies. “Yes, the writer and designer had come up with these ridiculous little Chumbley things. They looked

“You were pretty damn limited with what you could do on *Doctor Who*'s schedule.”

like . . . " Vacuum cleaners? "Yes – I take it you've seen the pictures! They were dome-shaped, with just about enough room to get a guy inside. I'm not sure they were the most exciting design ever, but they were made up for by the spaceship full of lovely, glamorous ladies. That was fun for a young director! I'm still very friendly with Peter Purves, who played Steven. I've done several things for the video company he now owns.

"It was here that I came across Bill Hartnell, of course! Bill was a very fine actor, quite famous in his day, and I'd seen him in many of his film roles. He was head and shoulders above the rest of the cast reputation-wise, and thus it was very daunting for me coming in. He enjoyed that, cantankerous old bugger that he was. 'Oh, you're the new boy,' he'd say. 'You listen to me, I'll show you how it all works.' He obviously wanted to get me on his side to get all the best camera angles and so forth!

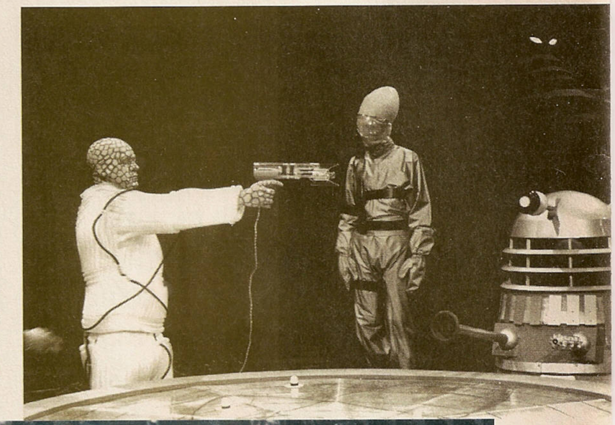
"I'm sure it was on this story that I was planning a big, long tracking shot, with lots of interesting shapes in the frame and so on. I was talking to the designer and actors, and when I looked over my shoulder, Bill was having the camera pointed in another direction. I said, 'What are you doing?' and he told me I was on the wrong side of the studio, so he was organising to get a close-up of the star as that was the most important thing! He was our most expensive man, so I had to film him first. Of course, I thought differently, wanting an exciting and interesting visual, so I had to persuade him to change his mind. All he wanted was his close-up!"

Verity Lambert was finishing up on *Doctor Who* at this point. "Verity's departure didn't really affect the production. John Wiles was coming in. Bill Hartnell didn't like him, and I must say, I didn't find him a very easy guy to get along with either. I think he was trailing Verity, so I'm sure we had too many cooks on that story. Still, I'd like to think the sets wobbled a little bit less than usual!"

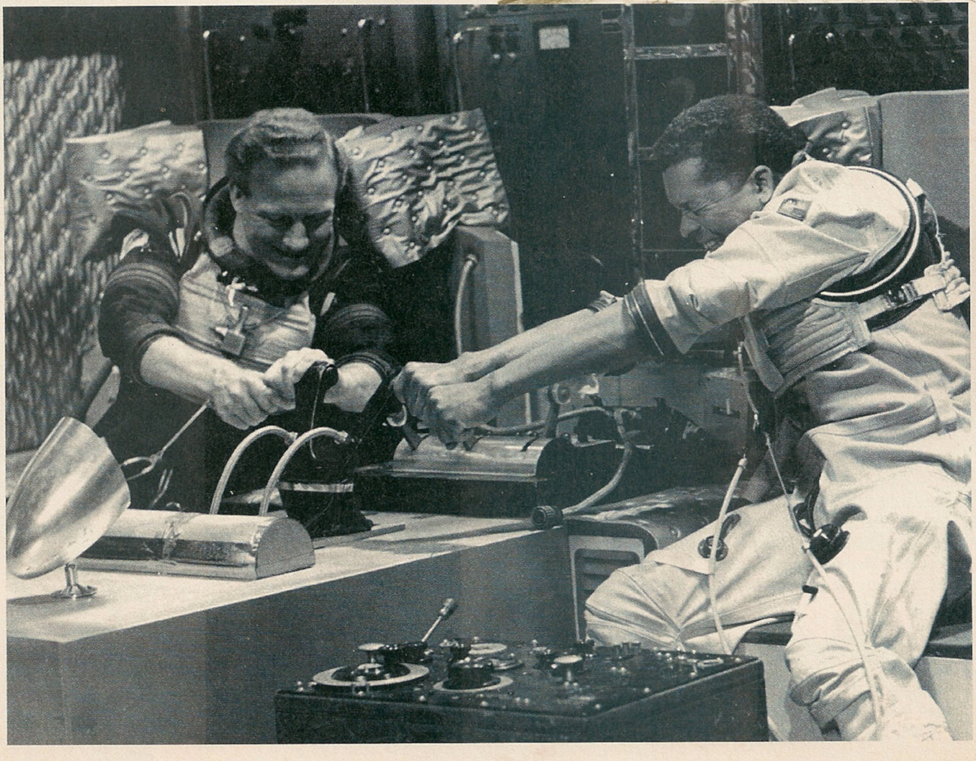
Derek continued straight on with the production of the episode *Mission to the Unknown*, which formed the only single episode story in the series' history. He remembers very little about it. "I approached it stylistically as I would any other *Doctor Who*. As far as the casting was concerned, it was refreshing to be able to bring in some of the people I knew and had worked with rather than being presented with a cast of people who were new to me. You acquire a stable of actors through experience, those you know and like and who you can communicate with. Using some of them gave me a head-start; the preparation time I would normally have spent getting to grips with the cast was more usefully served."

The *Doctor Who* production team struck lucky with the Cybermen, the popular successor to the Daleks they were searching for. Derek was invited back to direct their debut adventure, *The Tenth Planet*. "It was rather exciting to be there at the birth of something new, talking to the designer and working out what these creatures would look like. We specifically worked hard on the

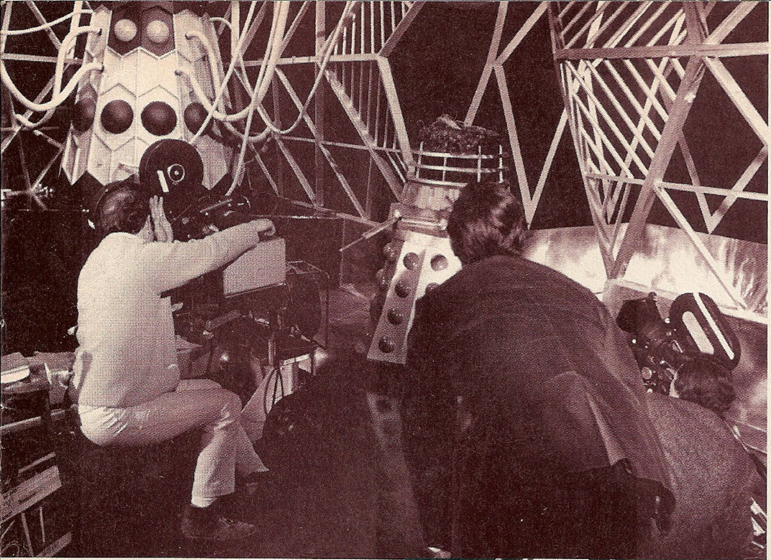
> **"Bill Hartnell didn't like John Wiles, and I didn't find him a very easy guy to get along with either."**



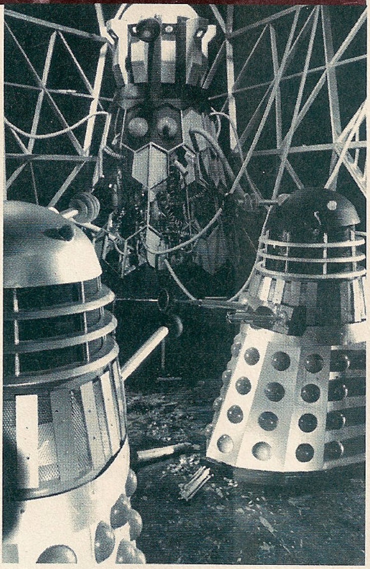
Above right: The delegates at the Daleks' conference in *Mission to the Unknown*. Photo © BBC



Right: Williams (Earl Cameron) and Schultz (Alan White) battle to keep control of their spaceship in *The Tenth Planet*. Photo © BBC



Left: Cameras set to record the climax to *The Evil of the Daleks*.



Below left: A scene from the same story. Photos © BBC

voice, trying to find something a bit different and chilling, getting away from the Dalek sound. Kit Pedler, the original writer, was a doctor, and he looked to the future and the cybernetic creation of people. He was a brilliant, brilliant man, always restless and on the move – quite the stereotype of a crazy doctor. He had his ideas, I had mine, and the costume designer had his. It has been interesting for me to see how the Cybermen have developed since, design-wise.

"The casting was tricky because we wanted big guys to play these Cybermen. We faced a similar problem with the Ice Warriors later on. We flicked through *Spotlight*, the casting directory, to find actors who were over six-foot-five, but they also had to speak and do things, and certainly the leader needed to act quite well. I saw some monstrously bad actors! These guys had the height, but they were no more than extras."

"I thought *The Evil of the Daleks* had a good atmosphere; it may even be the best I did."

'Upping' the casting was always a concern of Derek's. He strove to attract bigger names and well-known faces to his *Doctor Who* episodes. "Actors are the key for me. Working with them is the most important thing the director does. I wanted to get texture and ethnic minorities into the series. I wanted authority, stronger meat for the Doctor to come up against. There was a feeling that well-known 'name' actors would not want to do science fiction for children, but I guess the reputation of *Doctor Who* was growing all the time. It was gaining a bit of respectability. Robert Beatty, who played General Cutler, had made thirty or forty films as well as starring in the West End. He was used to film, doing two lines at any one time, so a sustained performance like this was a bit difficult for him lines-wise! He did have a great screen presence, though, a fierce chunky face. Earl Cameron also had a considerable reputation."

The Tenth Planet was, of course, Hartnell's final story. Derek recalls that although the atmosphere during filming was sad, the feeling was that the time had come for a change. "Bill had always been bad on his lines, but he was steadily deteriorating. He always claimed that he had *carte blanche* on the series, with the storylines and the casting, and if he didn't want to go on, the whole thing would fold up. 'I am *Doctor Who* and *Doctor Who* is me,' he would say. It was a very bitter blow when he found out he was being replaced. It was a brave move by the producer, Innes Lloyd. Innes was a very charming and easy-going man, but Bill dug his own grave by being difficult with him. It was a great indignity and very humbling for the old boy, but a great relief to everyone else that a man of Pat Troughton's calibre was taking over."

The ground-breaking regeneration took all day to record. "It was difficult; such a technical process for those days. I just sat back and tried to assess the results, see how it was working. Innes did likewise. It was quite a new technique that we were trying out. Some bright boy from downstairs had come up with it, and there were great celebrations when we got it in the can."

The epic *The Evil of the Daleks*, planned as the final Dalek story, was Derek's next assignment. "Oh yeah, that was enormous fun. Marius Goring, John Bailey – there were good people in it. I saw some snippets of the episode they found at the National Film Theatre, and I was quite happy with it. I thought it had a good atmosphere. I know Pat Troughton enjoyed doing it very much, and it was very popular. It may even be the best I did – that or the Jon Pertwee one.

"We shot on location in Harrow with the Daleks. It was a beautiful house with all the right gothic bits, but it wasn't built for Daleks! The doorways had sills, that sort of thing, so the designer had some pretty murderous problems to overcome. It was quite fun nevertheless, because the Daleks were legendary even then. There was always a buzz around the place when the Daleks were brought back, newspapers hanging around and so forth. *Doctor Who was* the Daleks to many people, so one had a responsibility to do them well and not muck it up. The guys who operated them would do the voices in rehearsals, but although they were very willing, they weren't, dare I say it, great actors! They did know all the problems and difficulties involved in staging the Daleks – how quickly they could turn, whether they needed a ramp or not, that sort of thing."

Derek found Patrick Troughton a very different lead actor to his predecessor. "Like Hartnell, he had a fine reputation, but he hadn't grown up in the old star system; he wasn't really a star. He was just a highly-respected character actor who played leading parts. He was known as a fine, amenable actor who nobody could fault. He had come in with a lot of ideas on costume and everything which were not Bill Hartnell's cup of tea at all, but although it was a little wild and over the top initially, it was toned down. Pat knew that it was no good aping Bill; he wanted a diametrically opposite character."

Earlier mention of the discovery of Episode 2 of this story prompted me to ask for Derek's thoughts on the BBC's junking policy of the seventies. Less than half of his *Doctor Who* episodes survive. "I didn't look upon *Doctor Who* with any great significance at the time. There's no doubt that, with hindsight, the programme has become a television classic. It's passed into folklore. If you mentioned someone from *Z Cars* to people in the street, few would remember the character even though *Z Cars* was another ground-breaking series. It's obviously a shame that these episodes

Right: Liz Shaw (Caroline John) joins the Doctor (Jon Pertwee) in the fight against the Auton invasion in *Spearhead from Space*.

don't exist, but at the time they were just examples of another cheaply-made, unimportant series, part of a huge programme output."

Derek returned very quickly to *Doctor Who* to handle the introduction of *The Ice Warriors*. It isn't a story he's particularly fond of. "The Ealing film set was made up of chunks of jabolite and a wind machine to chuck it around. We were supposed to have caves going on endlessly, so we had to keep shifting them around into new configurations. It felt very under-budgeted, and I'm sure the shoe-strings would show if you watched those episodes nowadays. Some of them have been found, haven't they? They stretched resources too far. It was pretty pathetic, really!

"I wouldn't say no to one of the Paul McGann *Doctor Who* films!"

"I managed to hire Bernard Bresslaw, who at that time was quite a famous actor, to play the chief Ice Warrior. It was the first time a name actor had gotten into makeup as a monster. Bernard was a very nice guy, but he was terribly short-sighted. He couldn't wear his glasses while in costume, so this led to many *Mr Magoo*-type situations with Bernard peering around at the scenery trying to work out where to go next. He laughed along with the cast and crew, of course, but his patience got a bit tested. He would say, 'You ought to try this bleeding helmet on, mate! Not very comfortable, I tell you! Bloody hot!' Costumes were always a problem in *Doctor Who*. The Ice Warriors, like the first Cybermen, were made of fibreglass, a material which takes quite a while to cure properly. It was very nasty when the actors first clambered into the suits. They could hardly breathe because of the fumes."

After an 18-month gap, Derek was enticed back to *Doctor Who* just once more. The series was moving into colour with a new Doctor, Jon Pertwee. "Colour made a huge difference. It improved the look of the series no end. We had great lectures at the time about predominant colours, which ones to avoid in the same frame, that sort of thing, but I'm not sure it made much difference to how one shot it. When you shot in black-and-white, you had to be aware of the tonal values of green against yellow, or blue against brown. If you weren't careful, things could merge together. It was easier to get variation in colour, but the video camera and film camera registered them differently, creating new problems."

Below, centre: The Doctor escapes from hospital in the same adventure . . . Photos © BBC Video

These problems were not apparent on *Spearhead from Space*, one of only two *Doctor Who* stories to be shot entirely on film. "We had found some fine locations for the exterior shooting, but while we were still out there, a snap election was called. The BBC wanted to put its studios at the disposal of the election coverage because that was news and thus more important than a children's show, so the story faced the axe. Derrick Sherwin, who had taken over as producer, was very resourceful and fought for it. He was also tough; a very hard man and a driving force. His solution was to move the show entirely onto film. The budget normally wouldn't stretch, but they somehow made up the money.

"Film and studio are so different. You have to go into studio with an idea of what you want to end up with and then see how you can create that with the designer. You then work towards the minimum number of sets you require to achieve the look. On location, you do it the other way round. You search for a location and make the action fit it. It's a much more flexible and interesting way of working, allowing you to exploit the atmosphere of the place.

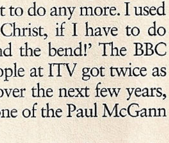
"I don't know who came up with the very good suggestion of shooting at the BBC training centre at Evesham, but it was great from an economic point of view. It meant that the rental money wasn't going out of the BBC system, just travelling around within it. It was a good, soft ride in for Jon Pertwee as well, he being used to film. I'd like to say at this point that I found and incorporated that strange shower he always claimed to have discovered as well! It was a crazy Jon Pertwee-style *Doctor Who* invention. That was another of the advantages of working on location, being able to improvise."

Episode Four contains one of *Doctor Who*'s quintessential scenes – the Auton invasion of Ealing High Street. "I thought that sequence was a real gas. It would have been nice to have had more money and done it properly – actually show the glass being shattered – but we got away with it. I hope I exercised a bit of responsibility with the frights. I had young children at the time myself, but it was so hard to judge."

As *Doctor Who* moved on into the seventies, Derek departed for greener pastures. "I'd had enough. People were offering me other challenges, so I said firmly that I didn't want to do any more. I used to wander around the corridors saying, 'Christ, if I have to do another bloody *Doctor Who*, I'll go round the bend!' The BBC didn't pay anybody enough, either; the people at ITV got twice as much! I was asked to return many times over the next few years, but it wasn't for me. I wouldn't say no to one of the Paul McGann *Doctor Who* films though!"

Derek briefly revisited BBC science fiction in 1979, directing the stories *Trial* and *The Keeper* for the second season of *Blake's 7*. Did he notice any great difference between that series and *Doctor Who*? "The similarity was that there was still no money! It was pretty pathetic creating the insides of their spaceship in the studio. It was amazing that it was such a successful programme, because it was so desperately under-funded and under-resourced. I suppose it was fun, and David Maloney was a very good producer. I'd known him for many years, and enjoyed a nice easy relationship with him. The cast held it up as well. Gareth Thomas was excellent as Blake. I've worked with him since, and he's a very fine actor. Sally Knyvette was a nice girl, and Paul Darrow was a nice guy who got a bit conceited. He was perhaps the weak link."

Looking over the last 25 years, Derek nominated some of his favourite jobs. "There was *The Little Princess* for the BBC. *Z Cars*, which I enjoyed enormously, *The Paper Lads* for Tyne Tees, and a political thriller in Sweden. I've been working much more in theatre over the last few years, fringe stuff and a show in the West End. Most recently I've been involved in corporate television, making films for companies and large organisations. That's taken me around the world several times, shooting in the United States, Saudi Arabia, India, Sumatra, Hong Kong and Singapore.



Below, far right: Derek Martinus. Photo © Peter Griffiths

"You could ask for a worse career than that."

◆

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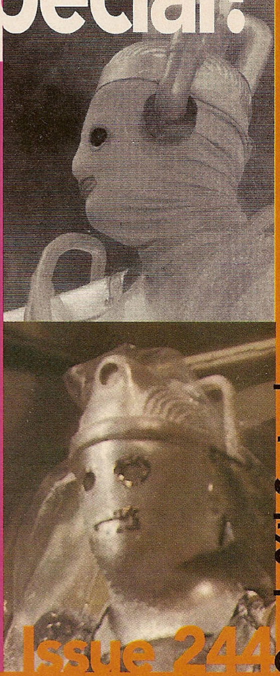

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